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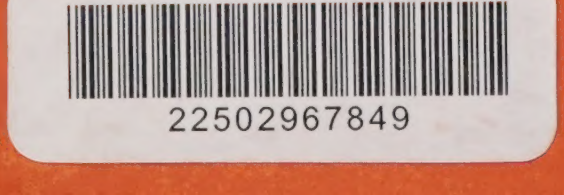
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TREASURES OF ART

IN

GREAT BRITAIN:

BEING AN ACCOUNT OF THE CHIEF COLLECTIONS OF

PAINTINGS, DRAWINGS, SCULPTURES, ILLUMINATED MSS.,

&c. &c.

BY DR. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY OF PICTURES, BERLIN.

IN THREE VOLUMES.—Vol. I.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
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PREFACE.

On my first visit to England in 1835, for the purpose of examining its treasures of art, I was not able to remain more than five months, and, in spite of unremitting exertions, was compelled to leave various collections of great importance unvisited. Under these circumstances, I naturally felt very desirous to make good my omissions by a second visit to a country to which for other reasons I had conceived a real attachment. The knowledge, also, of the objects of art of every kind which since then had found their way to England, added strength to this desire. At last, in the spring of 1850, the kind invitation of my friend Sir Charles Eastlake to spend a month with him led to the fulfilment of this long-entertained plan, and the support of the Prussian Government, willingly granted for any object of art and science, enabled me to extend my stay for four months. The favourable reception given to my work, 'Art and Artists in England,' which embodied the results of my first visit, by the leading periodicals in Great Britain—the 'Quarterly Review,' the 'Edinburgh Review,' the 'Athenæum,'—and the assurance of many cultivated Englishmen that my chief object in that work, namely, that of awakening more general attention to the objects of art in this country, and by that means a more general feeling for and understanding of them, had been attended with advantageous results, encouraged me to comply with the proposal of my friend Mr. Murray, and to offer the fruits of this second visit to the English public. The translation of my first work, published by the late Mr. Murray, being out of print, it was deemed advisable to incorporate all essential portions of it in one whole with my present labours. Moreover, my first work was intended for my own country, and, therefore, originally published in German, while the present one is addressed especially to the English public, and published solely in the English language. I have,

therefore, erased from the first work all such portions as were interesting to German readers only, and also suppressed the descriptions of collections which have been subsequently dispersed. At the same time I have retained various opinions and remarks on subjects not strictly included within the domain of the formative arts, from the belief that the impressions of an unprejudiced foreigner would possess some interest with many an English reader. I have also adhered to the epistolary form, as offering greater animation of style, notwithstanding that the usual limits of a letter are greatly exceeded by the new additions. For various reasons, also, a re-examination of the collections already known to me had become expedient; the range of my artistic studies having been greatly extended, since my first visit to England, by a year's residence in Italy, a visit of three months to Belgium and Holland, and by renewed and protracted visits to Paris, Vienna, Dresden, and Munich. These had so far ripened my judgment as to lead me to view many objects with new impressions, and to feel the necessity for altering many of my recorded opinions, and more closely investigating others. Besides, many collections had been more or less increased, or altered in arrangement; and in order to render this work in any way worthy of its title, it became my duty to visit not only these, but likewise all the more important collections hitherto unknown to me, in London and its neighbourhood, as well as throughout England, and even in Scotland, to which I was an entire stranger. In this way I have succeeded in giving an account of 28 collections in and round London—of 19 in England generally—and of 7 in Scotland, not contained in my former work. Moreover, I have endeavoured to the utmost in my power to make good one great deficiency, by devoting due attention to modern English art in its various branches. In the abundance of materials which offered themselves on my first visit, I had not found time to give this subject the attention it deserved. On my second and third visits, therefore, in 1850 and 1851, on which latter I filled the office of Juror to the Great Exhibition during three months, I exerted myself not only to obtain precise information regarding the art of Painting in England since the time of Hogarth, and of Sculpture since the time of

Flaxman, but also devoted much time to the study of English miniatures contained in MSS. from the earliest times down to the 16th century. By this means, in the absence of all works of a larger class of the period, I endeavoured to arrive at some knowledge both of the historical progress and of the characteristics of the English school of painting. At the same time my attention was extended to the miniatures of other nations preserved in England. Drawings by the old masters, engravings, and woodcuts have also been largely the object of my studies, so that I may venture to say that, both as regards the larger class of the public who are interested in knowing the actual extent of the treasures of art in England, and also the more learned connoisseur of the history of art, this edition offers incomparably richer and more maturely digested materials than the former one. At the same time, I am well aware that in both respects much remains to be desired. For, notwithstanding the ceaseless researches of thirteen months, the aggregate time of my three visits to England, the number of collections—larger and smaller—which I heard of without being able to visit, was very considerable, while at the same time many doubtless exist of which I received no tidings at all. Nor, with all the experience in the study of the art which I have gathered since my first visit in 1835, would I have the reader suppose that I assume the least infallibility in my judgments—all I can say is, that I have pursued my researches with equal enthusiasm and desire for truth. For the many errors which this work doubtless contains, I claim the indulgence of those who know from experience the difficulties which beset the critic on art. How much even depends on the conditions under which a work of art may be viewed—on the composure of the critic's own mind—on the more or less leisure and comfort with which it is associated—on the mode of lighting, position, &c.!

In this, as well as in the first edition, the following works have been of the greatest service to me: Passavant's 'Tour through England,' Smith's well-known 'Catalogue Raisonné,' the different publications of M. Nieuwenhuys, the 'Memoirs of Painting,' by Mr. Buchanan, and the 'Lives of celebrated English Painters, Sculptors, and Architects,' by Allan Cunningham. But even

these would have been very insufficient for my purpose had not the superintendents of the different public galleries assisted me in various ways with their knowledge, and the proprietors of private collections afforded me the freest admittance. To these distinguished individuals, as well as to all to whom I was indebted for introductions and other services, whose names are too numerous to mention here, I tender my most grateful thanks. As far as was in my power their kindnesses have found acknowledgment in the work itself. Should these pages in any way help to diffuse a pure taste and real feeling for art in England, as I ardently desire, the merit will lie in great measure with those who have thus furthered my object. In order, also, to promote the practical usefulness of these volumes as a guide to those cultivated classes from all parts of England who visit the galleries of London during the season, I have grouped together, first, all the collections in and near London, and then those in the neighbouring counties which are easily accessible by railways. Also, in the more distant parts of England I have taken the collections of each county together, and, as far as possible, added notices of such collections in the same county as I had not the opportunity of visiting. Finally, a careful index facilitates the reference to any object in the work.

Nor, as one who feels himself under obligations of the greatest personal kindness in a social sense, and that often on the part of individuals of the highest rank and distinction, can I close these remarks without claiming their indulgence for my neglect of many of those courtesies which, as the only acknowledgment in my power, I was doubly bound to observe. If, for instance, on my second and third visits to England, I omitted to pay my respects to many persons who on the occasion of my first visit had greatly facilitated my researches, I beg them to believe that it was from no indifference to such proper forms, or from no ignorance of them, but simply because, in the almost overwhelming harvest of materials which offered themselves, and in the proportionate labour of gathering them in, however inadequately, my time was utterly insufficient for those courtesies which it was a real sacrifice to duty to refrain from paying.

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ERRATA.

Vol. iii. pp. 444, 460, *for* "Broughton Hall," *read* "Boughton."

,, 444, 474, *et seq.* Luton House is no longer the seat of the Marquis of Bute. His collection of paintings has been removed, and is now, it is believed, in Scotland.

,, p. 474. Ampthill has ceased to be the seat of the Earl of Upper Ossory, and the pictures are removed.

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THE

TREASURES OF ART IN GREAT BRITAIN.

LETTER I.*

Passage to London — First impressions of the Thames and the City — Arrival at the house of Mr. Edward Solly.

Only three days have passed since I wrote to you from Hamburg; but what great and, to me, interesting and new scenes have I enjoyed in that short time! Before I went on board Châteauneuf took me to the theatre, which, as you know, is built after a design by Schinkel. The lightness and elegance of the proportions of the spacious theatre gave me the agreeable impression of a farewell salutation of the arts on leaving home.

During the first part of the following day I remained well. Walking on the deck, I considered with great interest sometimes the motion of the wheels, which, with a loud noise, impelled us rapidly forwards, and the heaving of the waves, and sometimes the land as it gradually vanished behind us. Unhappily, in this my first attempt "to navigate the watery paths," as Homer says, I was made sensible, like most other persons, that the powerful sea-god Neptune belongs to the family of Æsculapius, and in his own element shamefully meddles in the profession of his relation, by administering powerful emetics. I recollected that Goethe relates how, in his voyage from Naples to Sicily, he experienced relief, in similar distress, from a horizontal position; and, lying down on my bed in the cabin, found the remedy tolerably efficacious; but the constant creaking of the vessel, with the motion of the engine, the dashing of the waves, which tossed our boat like a nutshell, and the sense of oppression which always seizes me in any confined space, did not afford me a very agreeable substitute. However, I was not without companions in misfortune: a corpulent English-

* This letter, in the original edition, was dated May 15, 1835. The large additions, however, and complete revision of the present edition, having brought the work up to the year 1853, the old dates have been expunged, though this letter and such other portions of the first edition as have been retained still belong to that time.

man in particular had a tragi-comic appearance; he was in the berth below mine, with an immense tasselled white nightcap, which he had pulled over his ears, and which made a striking contrast with his red face, that was not unworthy of Bardolph. On the second day, when I was in tolerable spirits again, and looking about on deck, the sea running pretty high, the engine was suddenly stopped. "We shall have some fresh fish," said the captain, and at the same moment I perceived a boat which put off from a vessel at a considerable distance, and, now hid by a wave, now shooting down from its crest with the swiftness of an arrow, soon came alongside. There were three persons in the boat, one of whom, a negro boy, half naked, who fixed his eyes on our vessel with a wild, penetrating gaze, particularly struck me by his uncouth appearance. Though the waves ran rather high, a good number of the newly-caught inhabitants of the deep were brought, not without some trouble, on board our vessel; and, in return, two pitchers of brandy, which the captain filled with great care from a larger vessel, were let down. I shall never forget the wistful, greedy eyes with which the fishermen looked at those pitchers. This appeared to me natural enough, especially in the scantily-clothed negro, since I, though wrapped in a cloak, was shivering with cold, and his dark skin indicated that he came from a warmer country. The engine was again set to work, and the boat quickly vanished from our view on the desert of the ocean. On the third day the less violent motion of the waves indicated that we were approaching the land, which, in fact, soon appeared like a faint narrow stripe, rising from the sea, and agreeably breaking the monotony of the watery horizon. But when we came to the broad bay, into which the Thames empties itself, the great number of ships, near and at a distance, sailing in various directions, which animated the sea, soon made us sensible that we were drawing near to the centre of the commerce of the world, to which the productions of every quarter of the globe flow, like blood to the heart, to return, though partly in another shape, to all parts of the world. In proportion as the bay narrowed, till it was reduced to the Thames properly so called, the number of ships increased. From the largest man-of-war, to open boats, all moved conveniently together. I counted of steam-boats alone twenty-eight, which darted between the rest like arrows. Just at the right time I

recollected Goethe's lines on a mighty river: "The Atlas bears houses of cedar on his giant shoulders: a thousand flags float over his head in the air, testimonies of his glory." I was charmed to find the poetical expression for this new and grand scene in the poet of my own country, whose clear and noble genius has so often refreshed me in the course of my life, and of whom I could say at an early period, in his own words, "Thou hast powerfully attracted me; I have long drunk at thy fountain."

The banks of the Thames, which, after Gravesend, become here and there very animated, were clothed in a vernal green of the most wonderful brightness, so that England appeared to me to be really an Emerald isle, as Ireland is so often denominated. On the left bank I saw Woolwich, with the immense military arsenal, and soon afterwards Greenwich (an asylum for invalid seamen), the splendid buildings of which are adorned with numerous pillars. When we soon afterwards arrived at the port of London, and I expressed my surprise at the forest of masts, I was told that those ships were but a small portion; the far greater number were in vast artificial basins called Docks. Contrasted with such manifold and grand impressions of the most animated present, the lofty Tower, with its four corner turrets, rose as a remarkable monument of the past. Yet not to its advantage. For the images of the children of Edward IV., of Anne Boleyn, of Jane Grey, and of the many innocent victims murdered in the times of despotism and tyranny, passed like dark phantoms before my mind.

I must mention as a particularly fortunate circumstance, that the sea had gradually subsided from a state of violent agitation to a total calm; and as bright sunshine alternated with a clouded sky and flying showers, I had had an opportunity of observing, in succession, all the situations and effects which have been represented by the celebrated Dutch marine painters, William Van de Velde, and Backhuysen. Now, for the first time, I fully understood the truth of their pictures, in the varied undulation of the water, and the refined art with which, by shadows of clouds, shifting gleams of sunshine, and vessels animating the scene, they produce such a charming variety on the monotonous surface of the sea. As an appropriate conclusion to this series of pictures, Nature favoured us at last with a thunder-storm, but one fortunately of very short duration.

At the Custom-house, after two hours' waiting, I had an

opportunity of admiring the strictness with which the English custom-house officers perform their duty; for they not only examined every portion of my luggage, but observed of the shoes, "The soles seem to be single." During this whole time I quelled my occasionally rising impatience by the saying of the noble sufferer Ulysses, "Bear, O thou dear heart; thou hast already borne much," which I have applied with the best success in the many great and little contrarieties of life, ever since my tenth year, when I first drank of the pure fountain of poetry. I was, however, well contented when I had said to a hackney-coachman, in my broken English, "Mayfair, Curzon Street, No. 7," and was driven at my ease to that goal of my journey. So long as we were in the city, the ancient centre of the commerce and business of London, where, as Homer says, "most furiously the tumult rages," we proceeded very slowly, on account of the immense crowd of carriages of all kinds. At times, when we halted longer than usual, I had the best opportunity of observing the people busily at work in the shops of the shoemakers, smiths, &c., some of which, by picturesque grouping and striking light and shade, resemble pictures of Adrian Ostade, or Schalken, and far surpassed by their *naïveté* the artificially arranged modern pictures. At last, when we reached the West End, the more roomy and elegant part of the city, where the fashionable world live, we drove so much the more rapidly, and I soon stopped at the door of Mr. Edward Solly.

I never feel myself more solitary and forlorn than among a great number of people, none of whom know me; this feeling had come over me in my passage through the great city, where so many thousands of strange faces passed me. You may therefore easily imagine what a soothing impression I experienced on seeing the old familiar face of Mr. Solly, and, by the kindly reception which I met with in his family, found myself, as if by enchantment, suddenly at home. My gratification was enhanced by finding myself in the drawing-room surrounded by excellent Italian pictures of the time of Raphael, and thus, as it were, at once ushered into the sanctuary of the arts, the study of which was the sole object of my journey. The dining-room was ornamented in the same manner; so that at my first English dinner, which after my Neptunian course of physic I enjoyed heartily, I now and then willingly turned my eyes to the walls.

LETTER II.

Physiognomy of London — Mode of building — Architectural irregularities of Nash — Club-houses — History of the collection of works of art in England — King Henry VIII. — King Charles I., extent and value of his collections — Collections of the Earl of Arundel and the Duke of Buckingham — Fate of those treasures of art — Kings Charles II. and James II. as collectors — Character of the private collections of the 18th century — Orleans Gallery and other collections brought over from France, Italy, Belgium, Holland, and Spain, consequent on the French Revolution and the wars of Napoleon — List of collectors since 1792 — Collections of drawings — MSS. with miniatures — Engravings — Grecian antiquities — Elgin marbles — Increasing encouragement of the arts by Government — Chief collections formed since 1835 in all departments of art.

By the kindness of Mr. Solly, who has generously given up his time to me, I have in these few days become sufficiently acquainted with this most colossal of all cities to find my way about pretty tolerably.

The outside of the common brick houses of London is very plain, and has nothing agreeable in the architecture, unless it be the neat and well-defined joints of the brickwork. On the other hand, many of the great palace-like buildings are furnished with architectural decorations of all kinds—with pillars, pilasters, &c. There are, however, two reasons why most of them have rather a disagreeable effect. In the first place, they are destitute of continuous simple main lines, which are indispensable in grand architectural effects, and to which even the richest decoration must be strictly subordinate. Secondly, the decorative features are introduced in a manner entirely arbitrary, without any regard to their original meaning, or to the destination of the edifice. This absurdity is carried to the greatest excess in the use of columns: these, originally supporting members, which, placed in rows in the buildings of the ancients, produce the combined effect of a pierced wall, bearing one side of a space beyond, are here ranged in numberless instances, as wholly unprofitable servants, directly before a wall. This censure applies in an especial manner to most of the works of the lately-deceased architect Nash. In truth, he has a peculiar knack of depriving masses of considerable

dimension of all effect by breaking them into a number of little projecting and receding parts; while, in the use of the most diverse forms and ornaments, he is so arbitrary that many of his buildings—for instance, the new palace of Buckingham House, and some buildings in the neighbourhood of Waterloo-place—look as if some wicked magician had suddenly transformed some capricious stage scenery into solid reality. This architect is even more capricious in his churches; for instance, All Souls', in Langham-place, a circular building in two stories, with Ionic and Corinthian columns, surmounted by a pointed sugar-loaf. But what shall we say to the fact that the English, who first made the rest of Europe acquainted with the immortal models of the noblest and chastest taste in architecture and sculpture of ancient Greece, when it was resolved a few years ago to erect a monument to the late Duke of York, produced nothing but a bad imitation of Trajan's pillar? This kind of monument, we know, first came into use among the Romans, a people who, in respect to the gift of invention in the arts and in matters of taste, always appear, in comparison with the Greeks, as semi-barbarians. The very idea of isolating the column proves that the original destination, as the supporting member of a building, was wholly lost sight of. Besides this, the statue placed on it, though as colossal as the size of the base will allow, necessarily appears little and puppet-like, compared with the column; while the features and the expression of the countenance, which are the most important indications of the intellectual character of the person commemorated, are wholly lost to the spectator. In Trajan's pillar, the bas-reliefs on the shaft give at least the impression of a lavish profusion of art; but this Duke of York's column, with its naked shaft (which, besides, has not the advantage of the entasis), has a very mean, poor appearance.

If the immense sums expended in architectural undertakings had always been judiciously applied, London must infallibly have become the finest city in the world. I must, however, add that several buildings are honourable exceptions. Among the older ones, I would only mention Somerset House, which, by the combination of simple proportions with great extent, produces the effect of a royal palace; and of modern buildings, the new Post Office, built by the younger Smirke, the exterior and interior of which, in elegant Ionic order, has a noble effect.

Amongst the most stately buildings at the west end of the town are the club-houses. Each of these houses is provided with magnificent apartments for reading-room and library, and also with a complete culinary establishment. The whole arrangement is so extremely elegant, and they are such agreeable places of resort, that the ladies declaim with some justice against these establishments, as tempting the gentlemen away from the family circle.

The taste for collecting works of art in England originated with the court. King Henry VIII., a friend of the fine arts, and a great patron of Holbein, was the first who formed a collection of pictures. It was, however, of moderate extent, since, including miniatures, it contained no more than 150 works. The glory of first forming a gallery of paintings on a large scale belongs to King Charles I., who lived a century later. As this prince united an extraordinary love for works of art with the most refined taste, and spared neither pains nor expense, he succeeded in forming a collection of paintings, which was not only the richest of that age in masterpieces of the time of Raphael, but is perhaps scarcely to be equalled even in our days. The king began to collect before he ascended the throne. After the death of his elder brother, Prince Henry, who was likewise a lover of the arts, the gallery was increased by the addition of his cabinet. But the chief portion consisted of the collection of the Dukes of Mantua, purchased through the Duke of Buckingham, most probably of Duke Charles I., in the year 1629.* He is said to have paid 80,000*l.* for it—a very large sum in those days. That collection was, however, one of the first in Italy; the family of Gonzaga at Mantua, who reigned till 1627, having been 150 years in forming it; and this family was second only in patronage of the arts to that of the Medici. In the fifteenth century they attracted the great Andrea Mantegna to their court, and in the sixteenth Raphael's greatest scholar, Giulio Romano. In this collection there were then, besides several other pictures by the first-named master, his celebrated Triumphal Procession of Julius Cæsar, and by Giulio

* This date appears to be determined beyond question by a picture by Domenico Feti in the Belvedere Gallery at Vienna, on the back of which, besides the usual C. R. and the crown, which distinguished the pictures of the collection of Charles I., there is a ticket with the words "From Mantua, 1629, No. 159."

Romano a number of capital easel-pictures. Raphael probably painted for the Gonzagas the famous Holy Family, now known in the Escurial by the name of the *Pearl;* Correggio painted his Education of Cupid, now in the English National Gallery, and two allegorical pictures; Titian, among many others, the celebrated Entombment, now in the Louvre, and the twelve first Cæsars. All these and admirable works by other masters were purchased for England. The king obtained also, through the intervention of Rubens, the seven celebrated cartoons by Raphael. Three-and-twenty fine pictures of the Italian school were purchased of one Frosley. Lastly, foreign sovereigns and his own subjects vied with each other in adding to the collection by most valuable presents. On his visit to Madrid when Prince of Wales, King Philip IV. of Spain gave him the famous picture by Titian, called after the palace where it had so long been kept, the Venus del Pardo. The subject is properly Jupiter and Antiope, in one of the grandest and finest landscapes by Titian with which we are acquainted. It is now in the Louvre. Louis XIII. King of France presented him by his ambassador, M. de Lyancourt, with a St. John the Baptist, a highly-finished picture, by Leonardo da Vinci, now likewise an ornament of the Louvre. Among the many Englishmen who presented the king with pictures, those who above all distinguished themselves were Thomas Howard, Earl of Arundel, the Lord Marshal,—the Earl of Pembroke, Lord High Chamberlain,—the Earl of Suffolk, Lord Hamilton, and Lord Abbot Montague.

Though the king preferred the great Italian masters, he duly appreciated the principal painters of the German and Flemish schools. Of the earlier masters of the fifteenth and sixteenth centuries he possessed works by Gerhard van Harlem, Holbein, Albert Durer, George Pens, Lucas Cranach, Lucas Van Leyden, and Antonio More. He endeavoured to induce Rubens, the greatest painter of his time, to settle in England; and failing in this, he loaded him with marks of favour, and not only engaged him to paint the ceiling of the banqueting-room in the palace of Whitehall, built by Inigo Jones, but also purchased some of his best easel-pictures. On the other hand, he was so fortunate as to attach entirely to his service the most distinguished of the scholars of Rubens, Vandyck; and the number of masterly pictures which

this painter executed for him, from the year 1632 to his death in 1642, was very considerable.

The above particulars will alone give you a very favourable idea of the collection of King Charles I. A comparison of three existing catalogues, however, will bring the treasures of this collection more fully and also more particularly before you. One of them is an extract from a catalogue of all the pictures and works of sculpture which the king possessed, with a statement of their estimated value, and the price for which they were sold by auction after the lamentable execution of the king. It appears that the number of pictures in all the royal palaces was 1387, and that of the works of sculpture, 399. Of all these, only 88 pictures are particularly mentioned as capital works, and the estimated value and sale-price added. The second document is a catalogue drawn up about the year 1679, by Vanderdoort, keeper of the royal collections, which comprehends 77 smaller pictures in St. James's Palace, and all the works of art in the palace of Whitehall, which was the principal gallery. The number of pictures there, including the miniatures, was 497, and of works of sculpture, 79. But of the 574 pictures inserted in this catalogue, there are only 38 of the 88 specially enumerated in the above-mentioned extract. Now, as besides these 38 pictures, there are among the 574 enumerated by Vanderdoort 216 by eminent masters, among which are works of the highest class, such as the Education of Cupid by Correggio, Christ with the Disciples at Emmaus by Titian, we may infer with great probability that, besides the other 50 pictures out of the 88, which came from the king's other palaces, Somerset House, Hampton Court, and the greater part from St. James's, there was in them, as well as in Whitehall, a considerable number of other valuable pictures. This inference is partly confirmed by the third document, a catalogue of the collection of King James II. We find in it, in the first place, two paintings marked as by Raphael, two by Giorgione, two by Parmegiano, and one by Titian, of which it is expressly stated that they were part of the collection of Charles I., but which are not included in the selection of 88 pictures, nor in Vanderdoort's catalogue. With the addition of those seven, we still have only 629 out of the 1387 which Charles I. possessed. But there is in the catalogue of King James II.'s collection a con-

siderable number of other pictures under the names of Leonardo da Vinci, Raphael, Giulio Romano, Giorgione, Titian, the two Palmas, Paul Veronese, Tintoretto, Bassano, Parmegianino, Dosso Dossi, Holbein, Rubens, and Vandyck, which are not named either among those 88, or in Vanderdoort's catalogue, most of which, I am convinced, were part of the 758 pictures in King Charles I.'s collection, respecting which we have no information. But if we look only to what, according to these three catalogues, certainly belonged to the collection, we are astonished at the number of works by the greatest masters which it contained. Of the Florentine school there were, by Leonardo da Vinci, one; by Andrea del Sarto, three: of the Roman school, by Raphael, thirteen; by Giulio Romano, twenty-seven; by Perino del Vaga, one; by Garofalo, one: of the Lombard school, by Luini, one; by Correggio, nine; by Parmegianino, eleven: of the Venetian school, by Giorgione, five; by Titian, forty-five; by Pordenone, four; by Sebastian del Piombo, one; by Palma Vecchio, five; by Paul Veronese, four: of the Bolognese school, by Annibale Carracci, two; by Guido Reni, four: of the German school, by Albert Durer, three; by Hans Holbein, eleven; by George Pens, two; by Aldegrever, one: of the Flemish school, by Lucas Van Leyden, seven; by Mabuse, two; by Rubens, six; by Vandyck, eighteen. Now, though it may be assumed that the genuineness of many of these pictures was doubtful, or that many were not remarkable; yet by far the greater number were of the highest class. To give you a more accurate idea of all the principal pictures in these catalogues, I send you a list of them, to which I have added, in order to complete it, those in the catalogue of James II. which probably likewise belonged to the collection of Charles I.*

Among so many works, the king had selected the finest of all to be placed where he could daily enjoy the pleasure of contemplating them; for the forty-six pictures which adorned the three rooms in which he lived at Whitehall, were, with the exception of one by Michael Cocxie, only by Raphael, Correggio, Titian, Giulio Romano, Polidoro da Caravaggio, Andrea del Sarto, Giorgione, Luini, and Parmegianino. In his private gallery adjoining he had a collection of portraits of different princely houses of Europe, particularly of the kings of England, and of his own family.

* See Appendix A at the end of the volume.

In Vanderdoort's catalogue, seventy-nine works of sculpture are noted, among which there are but few of any importance. Most of them are busts, or small copies of modern works—for instance, by Fiamingo, Bernini, &c. The chief collections of sculpture were in the royal palaces of Greenwich and Somerset House. In the former there were 230 specimens, in the latter 120. Little information respecting them has come down to us; but as the king caused Sir Kenelm Digby, then Admiral in the Levant, to make purchases for him there, and as the sculptures were valued at 17,989*l.*, and some articles were sold for 200*l.* and 300*l.*, we may conclude that there must have been works of value among them. The king was particularly fond of medals. Vanderdoort enumerates 443, which, however, with the exception of some Greek, and the Imperial Roman medals, are of the sixteenth and seventeenth centuries. Lastly, he had a collection of drawings by great masters, some of which Vanderdoort has likewise specified, for instance, a drawing-book of Michael Angelo Buonaroti.

In this general and refined love of the arts the king had a worthy counterpart in the Earl of Arundel, already mentioned; nay, it was he who first inspired the king with the taste. He, too, collected, with the most universal and discriminating feeling, and with princely magnificence, paintings, drawings, engraved gems, but, above all, antique sculpture and inscriptions. During his long travels on the Continent, he himself made many purchases; and afterwards employed persons, well versed in such matters, in different parts of Europe. Thus Edward Norgate, a painter, and John Elwyn, a man of learning, were very fortunate in the purchases they made in Italy. William Petty collected a number of sculptures for him in Paros and Delos, all of which were unhappily lost by shipwreck: the Earl, however, obtained, especially from Asia Minor, a number of highly important inscriptions, and numerous pieces of sculpture. This endeavour to draw from the original source, which occurred to no one else, proves the high cultivation of mind in this great connoisseur. The collection in his house and garden in London, and in his garden at Lambeth, contained thirty-seven statues, one hundred and twenty-eight busts, two hundred and fifty marbles with inscriptions, besides sarcophagi, altars, fragments, and valuable engraved gems. The earl had a special predilection for the works of Hol-

bein, and had succeeded in collecting an astonishing number of paintings and drawings by that master. He had also succeeded in obtaining admirable drawings by Albert Durer, by the purchase of a part of the celebrated Imhoff collection at Nuremberg.

The Duke of Buckingham, the unworthy favourite of Kings James I. and Charles I., holds the third place as a collector of works of art in England at that time. Sir Thomas Roe, ambassador to the Porte, collected works of sculpture for him. He bought of Rubens his fine collection of paintings, and other works of art, for 10,000*l.* Sir Henry Wotton, the English ambassador at Venice, made important purchases for him in that city in his various travels, while the Duke himself added to his gallery. All these treasures were placed in York House in the Strand. The following details will enable you to form some general notion of the value of this collection.

After the assassination of the duke in 1628, his property was sequestrated; and on that occasion a great part of the works of art were dispersed. Some pictures, and certainly not the worst, were purchased by the king, the Duke of Northumberland, and Lord Montague. Yet, among the remainder, according to a catalogue that still exists, there were three pictures by Leonardo da Vinci, one by Andrea del Sarto, three by Raphael, one by Giulio Romano, two by Correggio, two by Giorgione, nineteen by Titian, two by Pordenone, two by Palma Vecchio, thirteen by Paul Veronese, seventeen by Tintoretto, twenty-one by the Bassanos, six by Palma Giovane, two by Annibale Carracci, three by Guido Reni, nine by Dominico Feti, eight by Holbein, six by Antonio More, thirteen by Rubens; besides several by other masters. Many of the pictures undoubtedly were not genuine, others of little worth; but there were many capital pictures among them, for instance, the celebrated Ecce Homo, by Titian, with nineteen figures as large as life, for which the Earl of Arundel in vain offered the duke 7000*l.*, either in money or land, a very large sum for those days: there were also the finest hunting pieces and landscapes by Rubens. We have no particulars respecting the collection of sculpture; that of engraved gems seems to have been of considerable value.

The example set by the king and the first men in the kingdom, amongst the nobility and other wealthy individuals, could not fail

to find imitators; so that the English were then in a fair way of acquiring an elevated and pure taste in the fine arts, by the more general diffusion of works of the finest periods. The political events, however, which led to the death of Charles I. and the Protectorship of Cromwell, put an end for a considerable time to this fair prospect. For in July, 1650, it was resolved by the Parliament to sell by public auction all the pictures and statues, valued at 49,903*l.* 2*s.* 6*d.*, with the rest of the king's private property. The sale took place in that year and in the year 1653, and attracted vast numbers of agents from foreign princes, and amateurs from all parts of Europe. The principal purchasers were,—1. The Spanish ambassador, Don Alonzo de Cardenas. He purchased so many paintings, and other valuable articles, that eighteen mules were required to convey them from Corunna to Madrid. Among the pictures was the large Holy Family, by Raphael, from the Mantua collection. Philip IV. is said to have exclaimed on seeing it, "That is my pearl!" hence the name by which this picture has since been known to the lovers of the arts. —2. M. Jabach, the banker, a native of Cologne settled at Paris, who afterwards sold his valuable collection to Louis XIV., purchased many of the most capital pictures, among which were, by Correggio, Jupiter and Antiope, and two allegorical designs; by Titian, the Entombment, and Christ with the Disciples at Emmaus, all of which are now among the chief ornaments of the Louvre. Those allegorical designs are also in the rich and excellent collection of cartoons and drawings in the Louvre, which has been unhappily withdrawn from the eye of the public for several years past.—3. The Archduke Leopold William, at that time Governor of the Austrian Netherlands. He expended a large sum in the purchase of some excellent pictures, particularly of the Venetian school. On his accession to the Imperial throne in 1658, these, with his whole rich collection, were transferred to Vienna, and are now in the Imperial gallery in the Belvidere palace.—4. Mr. Reynst, an eminent Dutch connoisseur of those days. He purchased several fine pictures, which he had engraved in the work on his collection.—5. Christina, Queen of Sweden. She purchased chiefly the most valuable jewels and medals, and likewise some pictures at high prices.—6. Cardinal Mazarin. He bought especially works of sculpture, and rich embroidery, tapestry,

and carpets, to adorn his palace at Paris. Lastly, Sir Balthasar Gerbier, and the painters De Critz, Wright, Baptist, Leemput, were eager purchasers. The sum paid for the whole was 118,080*l.* 10*s.* 2*d.* Thus the greater part of the noble works of art which King Charles I. had collected, were scattered over all Europe. The celebrated seven Cartoons by Raphael were purchased by Cromwell's order for the nation, for 300*l.* Many other purchases were made by Englishmen, and thus at least retained in the country. In the annexed catalogue of the principal pictures in the collection of Charles I., I have, as far as I was able, stated their origin, and the places where they now are.

The collections of the Earl of Arundel and the Duke of Buckingham also experienced a similar lamentable fate. That of the last-mentioned nobleman was removed by his son to Antwerp during his banishment, and there sold by auction, to obtain means of subsistence. On this occasion the catalogue was made from which I have extracted the particulars above given. There, too, the Archduke Leopold William was a liberal purchaser, and obtained the fine picture by Titian, the Ecce Homo, which is now in the Belvedere gallery.

When the Earl of Arundel left England, in 1642, it is said that he took his collection with him; but this is probably to be understood only of his cabinet pictures and engraved gems. Most of his pictures by Holbein, of which the engravings by Hollar give us an idea, are lost. The greater portion of Albert Durer's drawings were destroyed by the populace in the civil wars, or perished in the great fire of London. Only a series of eighty-seven portraits by Holbein, which the Lord Chamberlain the Earl of Pembroke had exchanged with King Charles I. for a picture by Raphael, representing St. George, which he afterwards gave to the Earl of Arundel, are at present in the Royal collection of drawings. They are known to the public by Bartolozzi's engravings in Chamberlaine's work. His eldest son, the Duke of Norfolk, presented the marbles with inscriptions to the University of Oxford, where they have become celebrated throughout the learned world, under the name of "Marmora Oxoniensia." Of the statues in Arundel House, which were confiscated during Cromwell's usurpation, several were purchased by the Spanish Ambassador, Don Alonzo de Cardenas. What remained were sold in 1678, when

streets were built on the site of Arundel House and gardens; and the most important articles in the house were purchased by the Earl of Pembroke for his collection in his country seat at Wilton, where they still are. Those in the garden were bought by Lord Lemster, father of the first Earl of Pomfret, for his country seat, Easton-Neston. But in 1755 these also were presented to the University of Oxford by the Countess of Pomfret.

The joyless spirit of the Puritans, hostile to all art and poetry, which prevailed in England, was not favourable to the collecting of works of art, and if the succeeding Kings, Charles II. and James II., took some pleasure in such works, they did not possess their father's refined taste. The endeavours of the first, however, to recover the dispersed pictures of the collection of Charles I. merits the most honourable commendation. Nor were those endeavours by any means fruitless. After the death of the above-mentioned Mr. Reynst, the States-General purchased all the pictures which he had bought from the collection of Charles I., and presented them to Charles II. This monarch also gathered together so many others, that of those mentioned in the select eighty-eight, and in Vanderdoort's catalogue, seventy may be certainly pointed out, among which the nine pictures of the Triumph of Cæsar, by Mantegna, are the most important. Besides the many paintings without the names of masters, most of the pictures which I have given in the Supplement certainly belong here. Charles II. again increased the Royal collection to above 1100 pictures, and above 100 works of sculpture. Among the latter were many articles of the Cinquecento style. What James II. added was not considerable either in number or value. Among the pictures, which amounted to little more than 100, the most important are two by Vandyck, two by Wouvermans, five sea pieces by William Van de Velde, and seven pictures by Schiavone.

These treasures were distributed among the palaces of St. James, Hampton Court, Windsor, and Whitehall. The latter was still the principal gallery, and contained no less than 738 pictures, many of which were by the most eminent masters. The Royal collection, therefore, suffered a new and irreparable loss by the destruction of the palace of Whitehall by fire in 1697. Of the three by Leonardo da Vinci, three by Raphael, twelve by Giulio Romano, eighteen by Giorgione, eighteen by Titian, six by

Palma Vecchio, six by Correggio, seven by Parmegianino, twenty-seven by Holbein, four by Rubens, thirteen by Vandyck, fourteen by William Van de Velde, which were in that palace, and of which a very considerable part were evidently genuine, the greater portion were destroyed on that occasion.

Among the private collections in the time of King Charles II. the most important was probably that of Sir Peter Lely, who at that time filled the same place as portrait painter which Vandyck had occupied under Charles I. Among the 167 pictures which it contained there were two by Titian, eight by Paul Veronese, five by Rubens, and three by Claude. The principal pictures in the collection, however, were those of Vandyck. Of the twenty-six by him, twenty-three were portraits, chiefly of great excellence. There was also a series of thirty-seven portraits of eminent persons, painted on a small scale in brown chiaroscuro, for the use of the engravers. Twelve of them are in the Munich gallery; most of the others in the possession of the Duke of Buccleuch, at Montague House, in London. Lely's collection was also rich in drawings by the great masters, especially by Raphael, Polidoro, and Michael Angelo, and also in engravings. After his death the whole were sold by auction in 1680.

When the taste for collecting pictures revived after the commencement of the eighteenth century, it was not encouraged either by the Crown or by Parliament, but solely by private individuals, who, at the same time, introduced the custom of placing their collections for the most part at their country seats. The following families have been more or less distinguished by their love of art:— The Dukes of Marlborough, Bedford, Devonshire, and Hamilton; the Marquises of Lansdowne and Bute; the Earls of Pembroke, Exeter, Leicester, Warwick, Spencer, Burlington, Radnor, Egremont; Sir Robert Walpole, Mr. Paul Methuen, and Mr. Welbore Agar Ellis; the three latter more particularly deserve mention.

These collections, which were formed by the end of the eighteenth century, are, however, of a very different character from those of the time of Charles I. They betray a far less pure and elevated taste, and in many parts show a less profound knowledge of art. We, indeed, often find the names of Raphael, Correggio, and Andrea del Sarto, but very seldom their works. The Venetian school is better represented, so that there are often fine pictures by Titian,

Paul Veronese, Tintoretto, and the Bassanos. Still more frequent are the pictures of the Carracci and their school, of Domenichino, Guido, Guercino, Albano; but there are among them but few works of the first rank. Unhappily the masters of the period of the decline of art in Italy are particularly numerous; for instance, Castiglione, Pietro Francesco Mola, Filippo Lauri, Carlo Cignani, Andrea Sacchi, Pietro da Cortona, Carlo Maratti, Luca Giordano. At this time also a particular predilection for the works of certain masters appears. Among these are, of the Italian school, Carlo Dolce, Sasso Ferrato, Salvator Rosa, Claude Lorraine, and Gaspar Poussin, pictures by the two latter being frequently the brightest gems of these galleries. Of the French school, Nicholas Poussin and Bourguignon are esteemed beyond all others. Of the Flemish school, Rubens and Vandyck, and, though not in an equal degree, Rembrandt. Of all these favourite masters we see the most admirable specimens. Here and there are found fine sea-pieces by William Van de Velde, choice landscapes by Ruysdael and Hobbema, and pretty pictures by Teniers. On the other hand, we seldom meet with a genuine Holbein, still more rarely with a Jan Van Eyck, or with any other masters of the old Flemish and German schools. As the only collection which forms an honourable exception, and was made in the elevated taste of Charles I., I must here mention that of the Earl of Cowper, at his country seat, Panshanger, in Hertfordshire. This collection, which was formed towards the close of the century, contains chiefly pictures by Raphael, Andrea del Sarto, and Fra Bartolommeo.

The amateurs of the eighteenth century were likewise very ardent in collecting drawings. Among the numerous cabinets thus obtained the most distinguished were those of the Dukes of Devonshire, the Earls of Pembroke, and of George III., which still exist; and those of the two Richardsons and Sir Joshua Reynolds, which have been broken up.

Private collections of ancient sculpture, some of them very numerous, arose at this period. But here the first glance is sufficient to show that the refined critical knowledge of art possessed in our times did not preside in the formation of them. We accordingly find works of superior merit more or less mixed with the restorations of Roman workers in marble. The most considerable collections of this kind are those of the Marquis of Lans-

downe and Mr. Hope in London, of Lord Leicester at Holkham, of the Duke of Bedford at Woburn Abbey, of the Earl of Carlisle at Castle Howard, of the Earl of Egremont at Petworth, of Mr. Blundell at Ince, of Mr. Smith Barry at Marbury Hall, and of Sir Richard Worsley at Apuldurcombe House, in the Isle of Wight. The most important of all, that of Mr. Charles Townley, now forms a portion of the British Museum. Lastly, other articles of ancient art, such as small bronzes, painted vases, terra cottas, household furniture, ornaments—in a word, all that is comprehended in the name of antiquities;—also medals and engraved gems were eagerly sought for. The most eminent collectors, for instance, of terra cottas were Mr. Charles Townley; of vases, Sir William Hamilton; of engraved gems, the Duke of Devonshire, the Earl of Carlisle, Mr. Joseph Small, and Sir R. Worsley; of small bronzes, Mr. Kemp (whose collection was sold in 1720); and for objects of antiquity of all kinds, Dr. Mead.

But England was destined to sustain another grievous loss of works of art. In the year 1780 the gallery of paintings belonging to Sir Robert Walpole at Houghton Hall, of which I have already spoken, and which was very considerable both in extent and value, was sold for 30,000*l.* to the Empress Catherine of Russia, and is now one of the most important parts of the imperial gallery in the Hermitage. A number of capital works by Rubens and Vandyck were thus lost to England. A collection, too, of eighty antique works of sculpture belonging to Mr. Lyde Brown, mostly collected at Rome by the well-known English banker Jenkins from the Barberini Palace and from recent excavations, went in the same manner to St. Petersburg.

The time, however, soon came when the consequences of the French Revolution brought a full indemnification to this country for all its preceding losses in works of art.

Of all the collections imported into England during this period the most important was the first, namely, the gallery of the Duke of Orleans. In order that you may be able to form some idea of it, I send you some particulars respecting its origin and subsequent fortunes. Philip Duke of Orleans, known by the name of the Regent, founded it in the first half of the eighteenth century with much taste and at very great expense. The principal acquisition

that he made was that of forty-seven pictures from the collection of Christina Queen of Sweden. After her death they had come into the possession of Cardinal Decio Azzolini, from whose nephew they were purchased by Don Livio Odeschalchi, Duke of Bracciano. The heirs of the latter sold them to the Duke of Orleans. Among them were the three celebrated works by Correggio—the Leda, the Io, and the Danaë. The following important collections were annexed wholly or in part to the Orleans gallery:—those of the three Cardinals Richelieu, Mazarin, and Dubois; of the Dukes of Grammont, Noailles, Vendome, Menars, and Hautefeuille; of Lord Melfort; of the Abbé Maisainville; of Messrs. Deval, de Nosse, de Seignelay, Forest de Nancré, Tambonceau, Paillet, Corberon, de Bretonvilliers, de Launay, de la Ravois, du Cher de Lorraine, Dorigny, and the Abbé Decamps. Lastly, the duke embraced every opportunity of purchasing single fine pictures, the most celebrated of which is the Raising of Lazarus, by Sebastian del Piombo, painted as a companion to Raphael's Transfiguration, from the cathedral of Narbonne. Thus the gallery, which at his death consisted of 485 pictures, contained the most costly treasures of the most flourishing periods of the Italian, Flemish, and French schools, but was especially rich in Italian pictures of the age of Raphael and the Carracci. The celebrated connoisseur Crozat published a work, with engravings of all the pictures, by which we are made acquainted with the riches which it contained before they were dispersed. Many of the pictures, it is true, will not bear the test of the more strict critical knowledge of modern times. The twelve to which the name of Raphael is given are reduced to five, the twelve Correggios to at most the half of that number. But which of the present galleries in Europe can boast of so many undoubted pictures by those masters? In the works of other masters the proportion is far more favourable. Thus, of the twenty-seven assigned to Titian, the sixth part at the most, and of the thirty-three by the Carracci a very small number, are liable to any well-founded objection. Though the pictures of the Flemish school were not so numerous, the gallery contained, however, nineteen by Rubens, twelve by Vandyck, seven by Rembrandt, ten by Teniers, four by Gerard Dow, three by Franz Mieris the elder, seven by Netscher, four by Wouvermans, and many other valuable works. Among the pictures of the French

school were the celebrated Seven Sacraments by Nicholas Poussin. Louis Duke of Orleans, the son of the Regent, nearly did the gallery an irreparable injury. In a fit of blind fanaticism he cut the heads of Leda and Io out of the pictures of Correggio, and burned them. Those pictures were purchased afterwards at the public sale of a Mr. Pasquier for Frederic the Great, and are now in the Royal Museum at Berlin.

If the unhappy fanaticism of Duke Louis of Orleans had thus already deprived the gallery of some of its greatest ornaments, it was entirely broken up by the lamentable ambition of Philip, known by the name of Egalité: in order to procure money for the attainment of his political objects, he sold the whole collection in the year 1792 for a mere trifle. For all the pictures of the Italian and French schools, which amounted to 295, he received from Mr. Walkners, a banker of Brussels, the sum of 750,000 livres; and for the pictures of the Flemish, Dutch, and German schools the sum of 350,000 francs from Mr. Thomas Moor Slade, an Englishman. With the laudable view of preserving these treasures for his country, M. Laborde de Mereville, a wealthy nobleman, bought the first division of Mr. Walkners for 900,000 francs. But when, like so many other nobles, he was compelled to leave France during the Revolution, he caused his pictures to be brought to England, where, having no resources to support himself, he sold them for 40,000*l.* to the house of Jeremiah Harmann in London.

Thus matters stood till the year 1798, when Mr. Bryan, an ardent friend of the arts, prevailed on the late Duke of Bridgewater, the Earl of Gower, afterwards Marquis of Stafford, and the Earl of Carlisle, to purchase this splendid collection for the sum of 43,000*l.*, and thus to secure it for ever to England. These noblemen then employed Mr. Bryan to value each picture separately, the result of which amounted to the sum of 72,000*l.*; and they then exhibited them for public sale from the 26th of December, 1798, to the end of August, 1799. After they had selected for themselves ninety-four pictures, of the value, according to Bryan's estimate, of 39,000 guineas, there were disposed of by private sale pictures to the amount of 31,000 guineas. Lastly, the sixty-six pictures which still remained were sold by auction in the following year, and, with the large sum received for the exhi-

bition, produced nearly 10,000*l.* In this manner the three noblemen obtained the ninety-four pictures, which they had for the most part selected as the finest, for little or nothing.

The greater portion of the other division of the Orleans gallery, containing the pictures of the Flemish, Dutch, and German schools, was purchased by Mr. Slade in conjunction with some other gentlemen, namely, Lord Kinnaird and Messrs. Moreland and Hammersley, and conveyed in the year 1792 to Mr. Slade's house at Chatham, where it remained for some months. But in 1793 it was brought to London, exhibited, and sold by auction.

I send you a list of all the principal pictures of this gallery also, with the names of the first purchasers and the present possessors, as far as I have been able to ascertain them.*

The Orleans collection was next succeeded by that of the French minister M. Calonne, consisting of 359 pictures, which he had formed at a great expense during a series of years. It contained a number of the finest chefs-d'œuvre of the Dutch school of the seventeenth century, as well as some admirable works of French and Spanish painters. The prices which were paid at the auction in the year 1795 may, on the whole, be called very moderate for England.

By the dispersion of these two collections in England a taste for fine pictures was astonishingly increased, and succeeding years afforded the most various and rare opportunities of gratifying it in a worthy manner. For when the storm of the French Revolution burst over the different countries of Europe, and shook the foundations of the property of states, as well as of individuals, the general distress, and the insecurity of property, brought an immense number of works of art into the market, which had for centuries adorned the altars of the churches as inviolably sacred, or ornamented the palaces of the great, as memorials of ancient wealth and splendour. Of these works of art England has found means to obtain the greater number and the best. For no sooner was a country overrun by the French than Englishmen skilled in the arts were at hand with their guineas. In Italy, as early as 1797-98, Mr. Day, a painter, made very important acquisitions. Next to him, Mr. Young Ottley, afterwards Mr. Buchanan, a picture-dealer, and Messrs. Champernowne and Wilson success-

* See Appendix B.

fully exerted themselves. Instant, pressing necessity induced many families to dispose of celebrated pictures to English bankers. In this manner Mr. Sloane especially obtained many valuable pictures in Rome. Thus it happened that most of the great families of Italy lost more or less of their treasures of art. This fate fell with peculiar severity on Rome, and especially on the families Aldrobandini, Barberini, Borghese, Colonna, Corsini, Falconieri, Giustiniani, Ghigi, Lanzelloti, and Spada; then on Genoa, where the families of Balbi, Cambiasi, Cataneo, Doria, Durazzo, Gentile, Lecari, Marano, Mari, and Spinola sold the whole or part of their collections of art. In Florence the palace Riccardi, in Naples the royal palace Capo di Monte, lost many admirable pictures. Lastly, a great number of churches throughout Italy parted with their altar-pieces. In 1841 the collection of the Duke of Lucca came to London for sale, also a number of the most valuable pictures from the Fesch gallery, sold by auction in Rome, 1843-44. Finally, Lord Ward, a few years later, became the possessor of the entire collection of Count Bisenzio, and also of some of the most valuable of the Fesch pictures which had been bought in at the auction.

In the same manner, and with the same success, have the English exerted themselves from the year 1798 to the present time in Belgium and Holland. At the beginning of this period Mr. Bryan, who had taken so great a part in the purchase of the Orleans collection, was especially active; and afterwards Messrs. Buchanan and Smith. Of the immense number of valuable pictures spread over each of these countries from their native schools, the greater portion of the finest have been brought to England. It is here we must now look for so many pictures which in former times adorned the collections of Van Zwieten, Van Hasselaer, Lubbeling, Van Leyden, Schlingelandt, Lormier, Braamcamp, and numerous others, and which even in this century belonged to Smeth Van Alpen, Muilman, Brentano, and Van Goll. Two collections, moderate in size, but very choice, that of the Countess Holderness, formerly belonging to Greffier Fagel, and that of the banker Crawford, were sold by auction in London in 1802 and 1806.

The acquisitions also made in these countries during the last ten years have been very important. The entire collection of

Demoiselle Hoffmann at Harlaem, containing a set of master-works of the Dutch school, were purchased in 1846 by Mr. Niewenhuys, and brought to London. This was followed in 1847 by the well-known collection of Baron Verstolk. From Belgium also came single pictures from the collections of MM. Van Schamps and Van Saceghem at Ghent; also pictures from the sale of Lord Mornington's collection at Brussels in 1846. Finally, England may boast of a selection of the finest works from the magnificent collection of the King of the Netherlands, sold in 1850 at the Hague.

It was not until the French invasion, in the year 1807, that an opportunity offered of procuring a number of works of art in Spain. This opportunity was the more important, because till that time very few pictures by Spanish masters were to be met with out of Spain, the exportation of them being prohibited under very severe penalties. Besides, it was the more difficult to make any acquisition of importance, because the most valuable pictures belonged either to the Crown, or to rich convents, or were heir-looms in great families. Mr. Buchanan, whom I have already mentioned, determining to profit by the events consequent on 1807 to obtain works of art, had the good fortune to find in the celebrated English landscape-painter Wallis an agent, who, by his knowledge, perseverance, and intrepidity, succeeded in triumphing over all the difficulties and dangers which the dreadful state of the country threw in the way of his undertaking. Thus, chiefly by his own exertions, but in some instances by those of others, pictures of the first class were brought from Spain to England. From Madrid the principal pictures obtained were the celebrated Murillos from the palace of Santiago, and many of great excellence from the collections of Alba, Altamira, and the Prince of the Peace; nay, some pictures were even obtained from the Escurial: besides this, the convent of Loeches, near Madrid, surrendered the celebrated colossal pictures by Rubens, and Seville many fine Murillos.

While the English thus took advantage of the circumstances of the times to collect works of art in Italy, Belgium, Holland, and Spain, they by no means lost sight of France, where they had made such a splendid commencement of all their operations by the acquisition of the Orleans gallery. Accordingly, when the collec-

tion of Citizen Robit, which was very rich in masterpieces of the Flemish, Dutch, and French schools, was sold by auction at Paris, in 1801, Mr. Bryan, with two connoisseurs, Sir Simon Clarke and Mr. Hibbert, purchased forty-seven of the best pictures, and brought them in the following winter to London to be sold by auction; Sir Simon Clarke and Mr. Hibbert retaining a certain number at a stipulated price. Eventually Mr. Buchanan also went to France for the same object. Besides several valuable acquisitions from different quarters, he brought to England some admirable specimens of the Dutch school from the rich collection of Mr. Laperrière, the receiver-general, which was sold by auction in 1817. His most important achievement, however, was the purchase, in the same year, of the collection of Prince Talleyrand. It consisted of forty-six pictures, the greater part of them being the most celebrated works of the Dutch school, from the principal collections in Europe. Many of these pictures have certain names: for instance, "Les Fagots," by Berghem, from the collection of the Duke of Dalberg; "La Leçon de Musique," by Metzu, from the collection of the Duke of Choiseul; "Les Œuvres de Miséricorde," by Teniers, from that of the Duke of Alba; "La Paix de Munster," by Terburg, from that of Van Leyden, in Holland. The latter picture contains original portraits of the sixty-nine ambassadors of the several European powers, who signed the treaty of Westphalia. There was likewise in this collection an admirable Claude Lorraine, from the Electoral gallery at Cassel. This choice cabinet, for which 320,000 francs were paid, was divided, with the exception of a few pictures, between two English gentlemen, Mr. John Webb and Mr. Allnutt. The English have also purchased most of the good pictures from the collections of Erard and Lafitte, which were sold by auction in Paris. The number of excellent pictures which have crossed over from France to England since 1835, is no less considerable. Many of the purchases at the sales of the collection of the Duchess de Berri, in 1837; of Count Peregaux, in 1841; of M. Aguado, in 1843; of Count Moncalm of Montpellier, in 1848; of Count Morny (consisting chiefly of pictures from the Duval collection at Ghent), in 1847 and 1848; of M. Casimir Perrier, in 1848, were for England. The small collection of M. Tarral of Paris, which contained several valuable pictures, was sold by auction in London in 1847 and

1848. Finally, many pictures of the old Netherlandish and Dutch schools have come to England, including the collection of Prince Wallerstein, and of the late bookseller, Campe, at Nuremberg.

In proportion as the number of capital pictures thus imported gradually increased, the more did a taste for them spread, so that with the greater demand the prices continued to rise. The natural consequence was, that whoever in Europe wished to sell pictures of great value endeavoured to dispose of them in England. Accordingly, an immense number of pictures were consigned over to England. From the Netherlands, a Mr. Panné, and more especially the family of Niewenhuys, brought many, among which were some of the highest class, from old family collections. As even the smallest towns in Holland contained often pictures by the best masters, that country was regularly explored like a hunting-cover by the picture-dealers; and in such little towns notice was given by a public crier that those who had old pictures might come forward. By this means charming works by Hobbema, Ruysdael, and other masters, were brought to light. In the year 1815, Lucien Bonaparte's collection of 196 pictures, containing many good specimens of the Italian, Dutch, and Spanish schools, was brought from Italy to be sold by auction in London.* About the same time the collections of Spanish masters were brought to London which General Sebastiani, and the Chevalier de Crochart, Paymaster-general of the French army, had found means to obtain while they were in Spain: among them were some pictures of great value. Lastly, Messrs. Delahante, Erard, Le Brun, and Lafontaine, also brought over pictures of great value from Paris. These were selected from the celebrated French collections of Randon de Boisset, of the Duke de Praslin, the Duke de Choiseul, the Prince de Conti, Poulain, Sereville, Sabatier, Tolazan, Robit, Solirene, &c., and from the great amount of excellent pictures which the Revolution had brought to France from Italy, Spain, Belgium, Holland, and Germany. Those gentlemen, especially Delahante and Le Brun, were such profound judges of painting, that it is no wonder that these pictures included a series of masterpieces of all the schools.

I have been obliged to write all these pages to give you a sum-

* About twenty of the best pictures were left at Rome.

mary of the best things that have been imported into England since 1792. Add to these the great number of excellent pictures which Englishmen have purchased singly during their travels, or dealers of less reputation have brought to England, and you will be able to form a tolerable idea of the extraordinary treasures which this country possesses.

Finally, the number of beautiful pictures which have been brought to England in this last-mentioned way during the last sixteen years has, according to information I have been able to obtain, been especially great. The desire for the possession of works of art being thus excited, the decided tendency of the national taste manifested itself by a general preference for the Flemish and Dutch schools of the seventeenth century, and, among the Italian, by a great predilection for the school of the Carracci. Thus the immense number of pictures of that school, which were in the Orleans gallery, were the earliest and most eagerly purchased. The chief reason that may be assigned for this preference is, that the English generally employ pictures to ornament their apartments, for which purpose the pictures of these schools, by their agreeable and finished execution, are peculiarly suitable. Above all, there was a rage for certain masters of the Dutch school, particularly for Hobbema, Cuyp, Paul Potter, Peter de Hooge, Teniers, Adrian, and Isaac Ostade, and the marine painter, William Van de Velde. But at the same time the ancient predilection for the works of Rubens, Vandyck, Rembrandt, Claude, Nicolas and Gaspar Poussin, and Carlo Dolce, remained in full force.

In conclusion, I add a list of the most distinguished collectors in England since 1792, who, by transplanting the most admirable works of art into their country, have conferred upon it a lasting benefit:—The Duke of Bridgewater, the Marquis of Stafford, the Earl of Carlisle, the Duke of Buckingham, the Earl of Darnley, the Marquis of Lansdowne, the Duke of Richmond, Lord Berwick, Earl Fitzwilliam, Lord Kinnaird, the Earl of Suffolk, Lord Northwick, Sir Abraham Hume, Sir Francis Basset, Lord Farnborough, Lady Lucas (since Countess de Grey), Messrs. Henry and Thomas Hope, Angerstein, Samuel Rogers, Hibbert, Maitland, Willet, William Smith, Penrice, Elwyn, Hart Davis, Lord Radstock, Messrs. Aufrere, George Byng, Watson Taylor,

Walsh Porter, Wells, Jeremiah Harman, Champernowne, Sir Thomas Baring, Mr. Coesvelt, Sir Simon Clarke, Earl Grosvenor (now Marquis of Westminster), Lord Dudley, the Rev. Holwell Carr, Mr. Beckford, the Duke of Wellington, the Marquis of Londonderry, Mr. Miles, Lord Ashburton, Sir Charles Bagot, Sir Robert Peel, and Mr. Munro. I have enumerated these collections nearly in the order in which they rose in importance. Finally, I must mention as one of the most distinguished, the private collection of King George IV., the formation of which coincides, in point of time, with the two last. About one-half of these collections are now partly dispersed, partly transferred to public institutions, and partly diminished in importance, by the sale of some of the pictures; of the others, which still exist, several are, however, continually increasing.

The ancient fondness of the English for drawings by the old masters also found the amplest gratification after the breaking out of the French Revolution. In Italy, Mr. Young Ottley embraced the opportunity of acquiring an admirable collection of drawings by the greatest Italian masters, especially by Raphael and Michael Angelo. Subsequently, Mr. Samuel Woodburn, the most eminent dealer in works of art in England, was extremely successful. In Pesaro he purchased, of the Marchese Antaldo Antaldi, the remainder * of the collection of drawings in that nobleman's possession, and which had belonged to Timoteo della Vite, a scholar of Raphael's, among which there were especially choice drawings by that great master. The harvest that he gathered in Rome was far more important. M. Vicar, a painter residing in that city, a man of refined taste in the arts, had, in his character of one of the commissioners of the French Republic for selecting works of art in Italy to be transferred to France, enjoyed the opportunity of forming for himself a collection of drawings, which contained a selection of the most excellent, and especially a rare treasure in drawings by Raphael. Mr. Woodburn purchased this collection for 11,000 scudi. At Paris, he bought for 140,000 francs the celebrated collection of drawings of Paignon Dyonval, a selection from that of the well-known Baron Denon, which, as French commissioner-general for all works of art which France appropriated to itself in the countries occupied by its armies, he

* The others were bought in 1714 by the famous French dealer Crozat.

had obtained in different parts of Europe; and lastly, the collection of Mr. Brunet, the architect. In Holland, too, every opportunity was seized to obtain drawings by the ancient masters of that country from the collections of old families. In the same manner many articles from the celebrated collection of Count Fries in Vienna, were transferred to England. The greater part of all these treasures flowed into the collection of Sir Thomas Lawrence, late President of the Royal Academy, who, with an enthusiastic passion for works of art of this description, spared no expense, and is said to have laid out 40,000*l.* upon them. Other important collections were formed, the best known of which were those of Messrs. Esdaile, Ford, Hibbert, Payne Knight, Mordant Cratcherode, and General Sir Charles Greville. In the last sixteen years also the collections of Baron Verstolk and of the King of the Netherlands have afforded excellent opportunities in this line, of which full advantage has been taken.

Another branch of the fine arts, of which the English were very fond, were MSS. illustrated with miniatures, which are of so much value in the history of painting; for, as more important remains of the early centuries of the middle ages are entirely wanting in most countries in Europe, and are very rare in others, it is only by means of those miniatures that we can obtain a knowledge of the state of painting from the fourth to the fifteenth century. They teach us how Christian art, long faithful, in conception and mechanical part, to its mother the antique, gradually assumed in both a new and peculiar manner; and how, subsequently, the tendencies of the different nations were impressed upon it. In them alone is contained the complete and wide circle of representations and inventions which the paintings of the middle ages have described. Nay, from them proceeded the entire development of the art of painting, both in Italy and the Netherlands, in the fifteenth century. For the celebrated Fiesole, who was the first in Italy who, in his paintings, made the happiest use of the variety of intellectual expression in the human countenance, and thereby led to a new era in the arts, was the pupil of a miniature painter, and first cultivated that quality in this branch of the art. In like manner the celebrated brothers, Hubert and John Van Eyck, the founders of the great Flemish school, were essentially disciples of that school of miniature painters, which in the second half of the fourteenth cen-

tury was so flourishing, and had attained so high a degree of perfection in the Netherlands. Of the great number of these valuable works of art which were brought to light, especially by the dissolution of the monasteries in all parts of Europe, an astonishing proportion has come over to England, and is preserved there, partly in public institutions, partly in private collections. The interesting collections of Messrs. Edward Astle and Dent, of Sir Mark Sykes, of the Duke of Sussex, and of Mr. Young Ottley, are already dispersed. Of those that still exist, those of the Duke of Devonshire at Chatsworth, of the Earl of Leicester at Holkham, contain very valuable specimens. One of the most considerable of all, that of Mr. Francis Douce, was bequeathed by him to the Bodleian Library at Oxford, in 1834.

The interest in old engravings which the works of Von Heinike, Bartsch, and Zani, excited all over Europe, was especially lively in England, where it was still further increased by a work by Mr. Young Ottley, whom I have so often mentioned.* With the taste thereby excited for such productions, which was pursued with the natural English aptitude for applying to the right sources, and with the national command of guineas, it followed that the greater portion of all that was most scarce and remarkable on the whole continent, in niello plates, impressions from them, woodcuts, engravings, and etchings, which the events of the Revolution rendered accessible to purchasers, all found their way to England. Hither came the famous St. Christopher from the monastery of Buxheim, near Memmingen, which is supposed to be the oldest woodcut inscribed with a date (it bears that of the year 1423), as well as many a niello plate and niello impression from Florence and Genoa. But I must tell you in a few words what a niello plate is. The goldsmiths in the middle ages used frequently to trace with the graver in metal plates, generally silver, all kinds of designs, sometimes only arabesques, sometimes figures; and to fill up the lines so traced with a black substance of sulphate of silver, so that the design appeared very distinct contrasted with the silver. In Italy, where this species of ornament was executed frequently and with the utmost success in the fifteenth century, it was called from its black colour, in Latin, Nigellum, and in Italian, Niello. In this manner church plate, snuff-boxes, watches, sheaths, buttons,

* 'An Enquiry into the Origin and Early History of Engraving.' London, 1816. 4to.

and many other small silver articles were ornamented. In our time this art, after having been long forgotton, has been very successfully revived by Mr. Wagner, a goldsmith of Berlin, who died some years ago in Paris. Now, these niello plates are especially important to the history of art, because, according to Vasari's account, they gave rise to the invention of engraving on copper, though it is much more probable that it originated in the Netherlands. According to his account, Maso Finiguerra, a skilful goldsmith, who lived in Florence in the middle of the fifteenth century, was the first who, before he filled up the tracings in the silver plates with the niello, used to apply a black fluid, and laying a damp paper upon them, to pass over it with a wooden roller, by which means the paper imbibed the fluid from the tracings, and thus gave a fac-simile of the design on the plate. Such impressions of niello plates are therefore very eagerly sought after by amateurs as the earliest and first specimens of the art of engraving. The goldsmiths used also to make another kind of impression on plates of sulphur; for this purpose, they spread upon the niello plate a clay so fine, that it penetrated into all the tracings, which, the clay being taken off, appeared upon it in relief. Upon this they poured melted sulphur, which adhered to the relief, and, when it was cool, represented the design indented, as in the niello plate. They then filled up the design with a black substance, so that these sulphur plates looked like engravings on yellow paper. The two most considerable collections of this kind formed in England were those of Sir Mark Sykes in London, and of the Duke of Buckingham at Stowe. In etchings by the great painters, the collection of Mr. John Sheepshanks, and, for particular masters, that of Mr. Ford, both in London, were very rich and valuable. The recent sales of the Verstolk and Otto collections—the latter at Leipsic—have doubtless sent over many treasures to England.

Compared with this great extension of taste for all the various branches of the arts of painting and design, that for works of sculpture appears in England, since the Revolution, only in individual instances. The taste for modern sculpture is the most prevalent, and the works of Canova, Thorwaldsen, and the English sculptors, are therefore very numerous in England. On the other hand, one British nobleman was the means of bringing into this country works of ancient sculpture of the highest importance. In

this instance, also, it was done on so grand a scale as to compensate for the absence of other collectors; nay, his acquisitions may be well laid in the balance against all those splendid treasures of pictures which we have just reviewed. This one man was Lord Elgin, and these acquisitions consist in nothing less than in the principal works which have come down to us from the brightest era of Greek sculpture, and are known to every person of education throughout Europe by the name of the Elgin Marbles.

Though this undertaking was conducted by Lord Elgin with the greatest caution, it required for its success the political state of things produced by the Revolution. When Lord Elgin, on his appointment, in the year 1799, as ambassador extraordinary of Great Britain to the Porte, went to Constantinople, he took with him from Italy the well-known landscape-painter, Don Tito Lusieri, the Calmuck Feodor, an able designer, two architects, and two skilful moulders, settled them in Athens, and employed them in making accurate plans of all the ancient buildings, and casts of all the important works of sculpture and architectural ornament. While the artists were thus employed, they saw with grief the destruction which both Turks and travellers daily committed upon the monuments. By such barbarism, an Ionic temple on the river Ilissus, which was still in a tolerable condition in the year 1759, had by this time entirely disappeared; and several of the largest statues by Phidias had been pounded by the Turks and burnt for lime. It was then that Lord Elgin determined to exert himself to the utmost, in order to rescue for England, and consequently for civilized Europe, as much of the sculpture and ornaments as possible from the already dilapidated buildings. The defeat of Napoleon's expedition to Egypt, and the restoration of that country to the Porte, brought about the opportunity for attaining this object; no request proffered by England to the Porte could now well be refused; and thus Lord Elgin succeeded, in 1801, in obtaining two firmans, by which he had access to the Acropolis with permission to draw, take casts of, and to carry away whatever he thought proper. Accordingly he took from the Parthenon all the statues from the pediments except two, fifteen metopes, and three sides of the bas-reliefs which ran round the cella of the Temple as a frieze, not to mention many other works.

By the exhibition of these sculptures in London, and by the dis-

tribution of plaster casts of them over Europe, all friends of the arts had, for the first time, the opportunity of making themselves acquainted, by actual inspection, with works which may be indisputably assumed to have been executed partly by the greatest of the Greek sculptors, Phidias himself, and partly according to his designs and under his directions. The most celebrated antiquaries and artists in Europe, Visconti, Canova, vied with each other in their enthusiastic admiration of the perfection of these sculptures, which very few of the antiques previously known approach in excellence. In my opinion these works are as far superior to all the antique sculptures before discovered, with very few exceptions, as the works of Homer to the later Greek and Roman poems. The acquisition of them by civilized Europe is, therefore, of as much importance, with respect to the fine arts of antiquity, as it would be with respect to ancient poetry, if the works of Homer had been lost, and considerable fragments of them only found in later days in the library of some Greek monastery.

Many Englishmen have collected objects of antiquity of all kinds in Greece, as well as in Italy, so that a great portion of the finest of such relics are also in England. Among the principal collectors of such articles may be mentioned Mr. Payne Knight (especially of original small bronzes), Messrs. Rogers, Burgon, Leake, and Hawkins of Bignor ; the latter possesses the wonderfully beautiful chased bronze relief found at Dodona, which represents Paris and Helen, and is known in plaster casts to all friends of the arts.

In comparison with the great and variously directed exertions of private individuals for the acquisition of works of art, the part taken by the English Government has been very small. And even this has proceeded, in the first instance, from private individuals. It was a legacy which first led to the foundation of the British Museum in 1753 ; and the collections which have since raised it to its present height were formed by private persons. A public gallery of pictures was first instituted in 1816, and here again this was formed by the purchase of one private collection, and the legacy of two others.

In the warm interest I feel for the advance of the cause of art in England, I have been the more delighted to observe the progress it has made during the sixteen years which have elapsed since my first visit. Not only do I remark a great increase of

feeling for works of art, both of the old and modern schools, but also an incomparably greater Catholicism of taste, and a growing conviction of the high importance of the arts, no less as a means of moral culture than as the assistants in various branches of manufacture. The truth of what I state has been brought before me in very various ways. Above all, the Government, both by what it has done for the advance of already existing institutions, and for the foundation of new ones, has proved that it acknowledges the duty incumbent upon it. Thus the treasures of art belonging to the British Museum have been increased in a really magnificent spirit. By the acquisition of the Assyrian and Lycian sculptures the collection of large works of sculpture has become the first in the world. While, in 1835, as regards the department of antiquities, vases, and coins, the British Museum stood far behind the Continental Museums, it has now, by a series of fortunate acquisitions, been advanced to a level with them. The purchases of manuscripts with miniatures, of the middle ages, of various countries and schools, have been so important that this department of the library may now fairly compete with collections of the same kind in the Vatican, in Vienna, and Munich, and is only surpassed by that in the Bibliothèque Impériale at Paris. The collection of engravings also, formerly but poor, has been so enriched by judicious purchases, that in rare specimens of all the schools of the 15th century, and in the etchings of the Dutch masters of the 17th and 18th centuries, it need not fear comparison with the first collections of this kind in Paris, Vienna, Dresden, Berlin, and Munich. In point of drawings by the old masters, however, though possessing single examples of great distinction, the British Museum is still far in arrear, which is the more to be lamented, since the sale of such collections as that of Sir Thomas Lawrence and of the King of the Netherlands are never likely to recur.

The National Gallery has been far less the object of the attention of Government than the British Museum. Nevertheless the mere indiscriminate purchase of pictures has ceased, and it has been enriched by the addition of specimens, partly by the great masters of the most developed forms of art—by Raphael, Rubens, Rembrandt, Velasquez, and Murillo—and partly by works of the

15th century—the period of the formation of the schools of art—by Francia, Perugino, Giovanni Bellini, and Jan van Eyck. It is true that opportunities have also here been neglected for the acquisition of such treasures as would have rendered the Gallery more consistent with the wealth and greatness of the English nation—such as the sale of the Fesch Gallery, and that of the King of the Netherlands,—and neglected never to be recovered. But while writing this I rejoice to hear that the high national importance of a public gallery of pictures has been more fully recognized both by the nation and the Government, and that a proposition on the part of the Royal Commissioners to devote a considerable portion of the surplus fund of the Great Exhibition to the purchase of land for the erection of a building fitted for a National Gallery has been met by Parliament in a spirit of equal liberality.

It is also very satisfactory to know that Government now recognizes the fact, that but little is gained to a people in the acquisition even of the greatest treasures of art unless teachers be also provided who are qualified to instruct both learned and simple in the real appreciation of them. This object has been admirably effected in the British Museum by the appointment of such individuals as Messrs. Birch, Burgon, Newton, Vaux, and Frank in the department of sculpture, antiquities, vases, coins, &c.; by that of Sir Frederick Madden, and of Messrs. Holmes and Bond, in the department of the illuminated manuscripts; and of Mr. Carpenter in that of prints and drawings.

Nor, in the interest and knowledge thus cultivated for the art of by-gone days has that of the present time been overlooked. Architecture itself in its grandest form has been magnificently encouraged by the erection of the New Houses of Parliament under the auspices of one so gifted as Sir Charles Barry; while the formation of the Commission of the Fine Arts for the embellishment of the interior of the building, under the immediate superintendence of H.R.H. Prince Albert, has promoted the highest monumental forms of art, both in sculpture and painting, and called forth the exertions of the most eminent native talent. Here, again, the Government has done its best in the appointment of a painter of such varied acquirements as Sir Charles Eastlake as Secretary to the Commission. Further, an important

step has been taken for the encouragement of art as connected with industry, by the institution of Schools of Design, all of which has taken place since 1835.

On the other hand, as regards the collecting of works of art of various descriptions, the taste and munificence of private individuals has in no way during that time fallen short of that of the Government. For though, in the nature of things, private must yield to public patronage in the acquisition of the larger specimens of sculpture, of objects of antiquity, vases, and coins, yet in that of illuminated MSS. it stands almost on the same level—in that of drawings surpasses it—and as regards pictures has utterly outstripped it. A short summary of the various collections which have arisen, or, at all events, been greatly increased, since 1835, will prove what I have advanced.

Among the collections of pictures, that of the Marquis of Hertford unquestionably takes the first place, consisting of a series of *chef d'œuvres*, gathered together at the (for a private individual) incredible sum of 200,000*l*. The majority of these, it is true, are of that class of art till lately most popular in England; some, however, are of the epoch of Raphael.

Next in order may be taken Mr. Holford's gallery, in the collection of which a far greater universality of taste has been displayed, consisting, as it does, not only of the favourite Netherlandish and Italian masters of the 17th century, but also of Italian pictures of the golden age of art. This is worthily succeeded by the collections of the same enlightened class of Messrs. Tomlin, Baring, and Munro.

A few but good pictures of the Italian schools are also in the possession of Mr. John Harford, and of the Earl of Malmesbury. Various collections also exist, extending not only to the Italian schools of the 15th century, but even to the Netherlandish and German schools of the same period;—a taste formerly unknown in England. Of such class are the collections of H.R.H. Prince Albert, of Lord Ward, Mr. Labouchere, Mr. Fuller Maitland, Mr. Alexander Barker, and Lord Elcho. Others unite even the Italian forms of art of the 14th century, such, for instance, as the collections of Mr. Davenport Bromley, and of the Rev. Mr. Fuller Russell. Finally, some collectors have especially devoted themselves to the old Netherlandish and German schools alone,

as Lord Ellenborough and Mr. Green. A number of gentlemen have in their collections adhered, though not exclusively so, to the taste of the preceding period, such as Mr. Wynn Ellis, Mr. Heusch, Mr. Charles Bredell, Lord Overstone, Mr. Ford, Baron Lionel Rothschild, Sir Anthony Rothschild, Mr. Fountaine, Mr. Foster, Mr. Henry Bevan, Mr. Morrison, Mr. Frederick Perkins, Mr. Robarts, and Mr. Wombwell.

At the same time the taste for pictures of the English school has exceedingly increased. Among the larger and smaller collections of this kind which have been formed since 1835, I need only mention the following:—That presented to the nation by Mr. Vernon, that of Mr. Sheepshanks, of Mr. Baring, of Lord Lansdowne, of Messrs. Bicknell, Young, and Gibbons.

In the department of drawings by the old masters, the collection belonging to the Taylor Museum at Oxford, consisting of a considerable number of drawings by Raphael and Michael Angelo, which would take precedence even in the largest collections of this kind, must be mentioned first here. The drawings were purchased from Sir Thomas Lawrence's collection by means of the private subscription of a few friends of art, assisted by a liberal present on the part of Lord Eldon. Next in degree among private collections may be considered that of Dr. Wellesley, at Oxford; Messrs. Bailey, C. Sackville Bale, Davenport Bromley, Bryant, Chambers Hall, Haywood Hawkins, Holford, Andrew James, Proctor, Russell, Strutt, and Stuart, possess also more or less numerous specimens of great value.

The taste for the miniatures of the middle ages has also greatly increased, and Lord Ashburnham has amassed a collection which in number and value far exceeds any other private collection in the world, and stands on a par in many respects with those in the first public libraries. Next in order may be considered the valuable though limited collections of the late Duke of Hamilton, of Mr. Holford, and of Mr. Johnson, the professor of astronomy at Oxford, all containing most interesting specimens.

Nor has the popular taste for engravings and etchings in any way diminished. The principal collections are those of Mr. Holford, containing impressions moderate in number but selected with the utmost taste; of Dr. Wellesley of Oxford, of far greater extent; of Mr. Johnson of the same city; of Mr. Hawkins of

Bignor, famous for the specimens of Albert Durer; and finally, of Messrs. William Russell, Chambers Hall, and Andrew James. As regards etchings only I need only mention the collection of Mr. Sheepshanks, purchased by the British Museum.

The taste for antique sculpture and antiquities has also gained many adherents during this period, of whom I may instance Lord de Mauley, the Duke of Buccleugh, and Mr. Auldjo.

Finally, the feeling for the monuments of art of the middle ages, which commenced with architecture, and was mainly promoted by the works of Mr. John Britton, has gone on extending in widening circles, till it now comprises every kind of vessel and implement for worldly as well as ecclesiastical purposes,—vases, tapestries, glasses, &c. The amount of interesting objects of this kind collected in England was proved by the Mediæval Exhibition in 1850 in London. Among the collectors in this line may be mentioned Mr. Maguire, the Duke of Buccleugh, Lord de Mauley, Baron Lionel Rothschild, Sir Anthony Rothschild, Mr. Morgan, Mr. Auldjo, Mr. A. J. B. Hope, Mr. Slade, Mr. Bernal, Mr. Hodgkinson, Mr. Curzon, Herr Rohde Kaerkins, Herr Schwabe, Mr. Field, and Mr. Hailstone.

You will now be able to form an idea of the astonishing treasures of art of all descriptions which this island contains. Thanks to the excellent introductions with which I am provided, I may hope to study them at my leisure, and feel no apprehension but that of being unable to master the whole. In this *embarras de richesses* I frequently wish for the hundred eyes of Argus, all of which would find ample employment here.

LETTER III.

THE BRITISH MUSEUM.

The British Museum — Origin and Contents — Egyptian Antiquities — Their character — Impression produced by the colossal figures — Casts from Egyptian sculptures — Sarcophagi and mummy-cases — The Nimroud sculptures — Their character, morally and artistically considered — Their probable date — Description of various slabs and other objects — Collections of Greek and Roman sculptures how formed — Sculptures of the Parthenon — Statues — What distinguishes them from others — Metopes and friezes — The laws of their style — Sculptures from the Temple of Theseus — From the Pronaos — From the Temple of the unwinged Victory — Choragic monument of Lysicrates — Friezes of Phigalia — Sculptures from the mausoleum at Halicarnassus — Specimens of the Doric school — Statues from the Temple of Egina — The Lycian sculptures — Argument regarding their date — Analysis of them as works of art — Other sculptures of Greek character.

ON the following day I had the gratification of visiting, for the first time, the celebrated British Museum. I met with the most friendly reception from the director, Sir Henry Ellis, who promised me unrestricted access to every part of the Museum. Like all other collections of works of art in England since the time of Charles I., this great institution is indebted to a private individual for its origin. Sir Hans Sloane left his valuable collection of objects of natural history, ethnography, and antique works of art, which had cost him more than 50,000*l.*, to Parliament, on the condition of its paying 20,000*l.* to his family. After his death, which took place in 1753, Parliament purchased Montague House for the reception of the collection; and in 1759 it was for the first time opened to the public as the British Museum. Since that time, by means of a number of purchases, presents, and bequests, it has gradually acquired the astonishing treasures of works of art, of literature, of objects of natural history, and ethnography, of the various kinds which it now possesses.

Old Montague House, a building of no architectural beauty, was by no means capable of containing such numerous and important objects. Accordingly, after the purchase of the Townley

collection, a series of apartments was erected to receive them. Subsequent purchases, however, made a further enlargement necessary; and Parliament therefore resolved, in the year 1823, to erect a more suitable edifice, Sir Robert Smirke, the architect, being intrusted with the commission. This edifice, which is of very great extent, is now so far advanced as to offer sufficient accommodation for its multifarious contents. The exterior of the building, with a majestic portico of Ionic pillars, the pediment filled with rich sculpture by Sir Richard Westmacott, illustrative of the purpose of the Museum, makes a very imposing effect. These sculptures, which have been only recently completed, prove that the aged and industrious artist, as respects correctness of plastic style, has only gone on to improve, for in no other work that I know by him have the laws of style been so successfully observed. The new buildings, the interiors of which have been finished since my first visit in 1835, were less satisfactory to me. Much as might be separately urged against the suite of little rooms in which the Townley marbles were first placed, I cannot agree that any change for the better has been made. The small rooms, by their more correct proportion with the size of the sculptures, produced a far more favourable effect, while the sculptures were incomparably better lighted than in the present large and lofty hall in which they are now in great measure lost. The compartment for the Lycian antiquities is also not happily chosen, and the arrangement of them still less so.

On the other hand, the rich coloured decorations of the formerly bare walls and ceilings of the great apartments which were executed in 1850-51, in a comparatively short period, is, in my opinion, very successful both as regards design and colour.

EGYPTIAN SCULPTURES.

The Egyptian Museum consisted, until the year 1835, chiefly of the sculptures taken by Nelson in Egypt from the French; of the collection belonging to the late Mr. Salt, consul-general in Egypt; and of some valuable donations. Since that time it has been considerably augmented by various purchases and presents. The purchases consisted of numerous interesting objects from the sale of Mr. Salt's collection in 1835; of the fine collection of James Haliburton, Esq., in 1836; of the well-known collection

of Mr. Anastasi in 1839; of the valuable collection of the Earl of Belmore in 1843; and of many interesting objects at the sale of the late Mr. Andrews' collection in 1848; also of two gold enamelled bracelets, purchased from the Hon. C. A. Murray in 1850.

The most important of the presents are a collection of Egyptian antiquities, including the sarcophagus of Mycerinus, presented by Colonel Vise in 1838; some casts of Egyptian and Nubian bas-reliefs by Mr. Hay in 1840; and a colossal kneeling figure in black basalt by Mr. Fletcher in 1844.

The Egyptian department now constitutes in every respect the most valuable collection of this kind in Europe.

At the two sides of the entrance are two lions couchant (No. 1 and 34 of the Catalogue), the worthy guardians of this Egyptian sanctuary; they belong to the 18th dynasty, when the sculpture of Egypt had attained its greatest perfection; they are wrought in the granite which the Italians, from the red colour of the felspar, call *corallino*, and are perfect models of architectonic sculpture. The action is true to nature, and yet at the same time admirably corresponds with the severe rectilinear, architectonic style of Egyptian art. All the principal proportions are correct; the forms very much simplified, according to a certain rule; at the same time, with a fine feeling for what is most characteristic in nature, everything is retained which expresses the grandeur of the lion. Add to this the greatest sharpness and precision in the working of the hard stone, the most beautiful and durable polish of the surface, and you have before you the chief elements of that grandeur of effect which characterises the best specimens of Egyptian sculpture. The lions, formerly before one of the gates of a temple at Mount Barkal, were presented by Lord Prudhoe, now Duke of Northumberland, in 1835. In England alone are such truly princely presents made by private individuals to public institutions. If it is said that this is possible only with English money, I must add, also only with English public spirit and with English intellectual superiority, which are capable of feeling the importance of such works. When I stood between the two lines in which the principal colossal monuments are ranged in the lofty hall, which is lighted on both sides, I felt in full force that elevated and solemn impression which these gigantic objects inspire, and vividly realised the powerful influence

a whole world of such works must have exercised on the minds of the ancient Egyptians. In the impression of awe and majesty, there is a great similarity to that produced by the old Christian mosaics, though rendered more striking here by the massiveness of the material.

The eye is attracted, above all, by two colossal heads, placed opposite each other, each, including the ornaments on the head, about nine feet high. The one in red granite, the head of Thotmes III. (No. 15), was found at Carnac, in ancient Thebes, in the year 1818, by the celebrated traveller Belzoni. The features resemble those of most Egyptian statues; the very broad nose, rather depressed at the root, and a little bent down at the tip, the lips thick, and, like the eyes, drawn up at the corners. The workmanship is of the most extraordinary sharpness and finish: one ear, which is well preserved and stands off from the head, is executed like a cameo. The other far more important head is that of the celebrated statue of the Pharaoh Rhamses the Great, generally called Sesostris, from the Memnonium at Thebes (No. 19 of the Catalogue), for with equal excellence in the workmanship, it is incomparably more noble in form and expression. The nose from the bridge downwards is more prominent and not so broad; the slight drawing up of the corners of the mouth is by no means disagreeable, but, on the contrary, gives an expression of friendliness and mildness. The oval, too, is far less thick and swollen than usual. The whole gives the immediate impression of a noble, dignified, manly character. The block out of which this head, which is in the most perfect preservation, is wrought, is composed of two different kinds of stone. The upper part, as far as the chin, is a quartzose mass of red colour, the lower a blackish sienite. This principal feature of the whole collection was also presented by two private individuals, Mr. Salt, the English Consul, and Burckhardt, the traveller. Of the statue to which the first head belongs, there is an arm (No. 55), which displays a knowledge in the indication of the sinews and muscles, of which the ordinary monuments of Egyptian sculpture give no idea: a prodigious healthy energy is expressed in this arm. Though it excites astonishment by its size (it is about ten feet long), it yet appears small compared with the doubled fist (No. 9), which is about five feet long. These, as well as other im-

portant remains, were collected by the French during their dominion in Egypt, but on the surrender of Alexandria, in 1801, came into the possession of the English by the intervention of Nelson. Among these, the most distinguished for grandeur of conception are a colossal ram's head from Carnac, of the 18th dynasty (No. 7), and the celebrated stone of Rosetta, which, containing an inscription of the same tenor in hieroglyphics, both in the old Egyptian character and language, and in Greek, has afforded a key for the deciphering of the hieroglyphics in which, especially by the efforts of Champollion, so much progress has already been made. It is a block of sienite of considerable magnitude, of which, however, a great portion of the Greek inscription has unfortunately been broken off. I was much struck, among the many highly important remains contained in the 771 objects in this hall, with a statue of Pharaoh Phthahmenoph, son of the above Rhamses, admirably executed in red granite ; with greater nobility of mien, there appears a strong resemblance to the father, which decidedly indicates that both are portraits.

A sarcophagus, with its cover, in sienite (No. 32), of the time of the 26th dynasty, and found at Thebes, exceeds in point of size, number of reliefs, and sharpness of execution, every other Egyptian sarcophagus that I have hitherto seen. Two others also of the mummy-case form—the one of a man (No. 31), the other of a woman (No. 33)—are remarkable for great nicety of workmanship. The figure of a personage, apparently of distinction (No. 36), seated with a female upon one seat, presents a group of unusual animation, and of the most admirable execution. It belongs to the period of the 18th dynasty, and is of calcareous stone. From the Anastasi collection. The figure also of Queen Mautemua, in sienite (No. 43), mother of the Pharaoh Amenophis III., of the 18th dynasty, is quite unique. She is enthroned in a boat, and overshadowed by a vulture. Lastly, a Mercury with the lyre and caduceus (No. 607), in black basalt, is worthy of note. It is a flat relief, in excellent style, and of great truth of nature ; but the folds of the chlamys are very conventionally treated. This figure probably belonged to the temple at Canopus, which Ptolemy Euergetes I. erected for the worship of Osiris.

Larger than every other head here is that of Rhamses II. (Sesostris), taken from the statue at the excavated temple of

Ysamboul in Nubia, which is let into the wall in a space on the right within the large hall. The features correspond with the other heads of this Pharaoh.

Among the seven pictures, chiefly representing subjects of the daily life of the Egyptians, I particularly noticed a herd of black, white, and red bulls (No. 169), from the circumstance that in the black ones there appeared, in the brighter tones of the belly and the shoulder-blades, an endeavour to round off by colour; whereas, in all the Egyptian paintings that I had hitherto seen, I had found merely a uniform local colour. Lastly, I saw the colossal Scarabeus, the symbol of immortality among the Egyptians. This beetle is about five feet long, and of admirable workmanship.

Some casts from Egyptian sculptures—some on the landing of the first floor leading to the Egyptian room up stairs, and others in the room itself—are highly interesting. The cast representing the conquest of Rhamses the Great over the Tahenni is the most remarkable, both as a specimen of high relief, and also from its exhibiting here and there motives* of the happiest dramatic conception and freedom. The king has cast the string of his bow round the throat of the leader of the Tahenni—a figure of excellent action—and is about to strike off his head with a sort of axe. From Carnac. On the same landing are also casts from the large overthrown obelisk at Carnac, in which the slender and noble figure of the Pharaoh Thotmus III. exhibits a further proof of the height which Egyptian art had attained under the 18th dynasty.

* This word, familiar as it is in the technical phraseology of other languages, is not yet generally adopted in our own, and hence some apology may be necessary for employing it as above. It may often be rendered *intention*, but has a fuller meaning. In its ordinary application, and, as generally used by the author, it means the principle of action, attitude, and composition in a single figure or group. Thus it has been observed that, in some antique gems which are defective in execution, the *motives* are frequently fine. Such qualities in this case may have been the result of the artist's feeling, but in servile copies like those of the Byzantine artists the *motives* could only belong to the original inventor. In its more extended signification the term comprehends invention generally, as distinguished from execution. Another very different and less general sense must not be confounded with the foregoing: thus a motive is sometimes understood in the sense of a *suggestion*. It is said, for example, that Poussin found the *motives* of his landscape compositions at Tivoli. In this case we have a *suggestion* improved and carried out; in the copies by the Byzantine artists we have *intentions*, not their own, blindly transmitted. (Editor's note to Kügler's Schools of Painting in Italy, vol. i. p. 18.)

Adjoining this landing is a large room, exhibiting, in a row of glass cases, a rich collection of Egyptian antiquities of various kinds and in various materials, many as remarkable for singularity of subject as for excellence of workmanship and costliness of material. In the centre of the room are ten glass cases containing a large number of wooden sarcophagi and mummy-cases, with painted linen covers of the richest description, and partially gilt; some of these covers being decorated with gilt figures such as I have never seen in any other collection of Egyptian antiquities. The painted linen wrapper of a child in case 48, at one side of the room, is especially remarkable. From the noble and beautiful character of the features, the animated but somewhat over-large eyes, the free action of the arms, and the broad treatment of the whole, this appears to be the work of a Greek artist. The left arm with a bunch of flowers lies on the chest, the right is raised. The little garment is white. Altogether the effect is peculiarly touching.

Upon the stove in the centre are two interesting models of obelisks; one of them the loftiest obelisk at Carnac, 93 ft. 6 in. high,—the other that at Heliopolis. Here again, on the two longer walls of the room, are more of these remarkable painted casts, taken from the entrance of the small temple at Beit-oually, near Kalabsche, in Nubia, and representing the conquest of Rhamses II. over the people of Asia. Battles, sieges, and the carrying off of prisoners are depicted with the greatest animation, and with close distinction of the various races of people. These and the before-mentioned casts were presented to the British Museum by Mr. Hay.

These ancient Egyptians were certainly a people endowed with a mighty will, and carrying that will into effect with wonderful energy; for, while a hundred other nations have disappeared from the face of the earth, without leaving behind them even the slightest trace of their existence, innumerable forms, bearing the impress of incredible labour, and that in the most durable materials—gigantic crystallizations, as it were, of primeval civilization—give us even now a clear view of the manner of their existence, and after the lapse of more than 4000 years stand before us as perfect in preservation as if the last stroke had been put to them only yesterday. The Greeks might undoubtedly have

derived from this people, in mechanical skill, everything; in design far more than was formerly believed.

ASSYRIAN SCULPTURES.

Nimroud is the name of the ruins upon the Tigris, a few miles below Mosul, where these remarkable relics were discovered in 1846 and 1847 by Mr. Layard. Few can be more impressed with the importance of these sculptures than one who, like myself, is in the habit of lecturing upon the general history of art, and who, up to the period of the discoveries by M. Botta near Khorsabad, and of those by Mr. Layard, had been restricted to the small cylinder as the only specimen of Assyrian-Babylonian sculpture. The moral element of these sculptures may be at once defined as the glorification of power, bravery, and the dignity of man, as exemplified in the one ruler to whom all the other figures, each sufficiently powerful in himself, are subservient. Every detail combines to assist this impression: the peculiar type, variously modified, it is true, of the heads, with the piercing expression of the large deep-set eye—the aquiline and very prominent nose—the protruding lips—the strongly projecting chin, generally adorned with a dignified and carefully kept beard—all exhibit the character of a proud, firm, indomitable energy; while the general broad proportions, the exaggerated marking of the muscles, the inordinate strength of the arms (in which the power to seize and to hold are perfectly embodied) is found to correspond strictly with the expression of the head. Symbolism also has been made use of to increase the appearance of strength in the person of the ruler by attaching four bulls' horns to his head-gear. The same intention is also still more evident in the frequently recurring colossal ox, and in the rarer figure of the lion, both represented with human heads of great dignity. This latter may be considered as the artistic realization of the surname "Man-lion," so frequently given to the heroes of Oriental song. The subjects also have all the same intention—the glorification of the strength of man, and above all that of the one ruler: successful battles—sieges—lion and stag hunts—in two sculptures at Paris, the strangling even of lions by the hand of the ruler himself, with representations of every kind of homage paid to him.

On the other hand, the religious element in the simpler forms of

the Assyrian worship is far less conspicuous here than in Indian and Egyptian monuments. The same may be said in a still greater degree of the feminine element. The seclusion of the women was according to strict Oriental custom. They are therefore seldom seen in these sculptures, and then only in subordinate relations—such as in the attitude of entreaty at sieges, in a conquered town, &c.

We must next analyse the nature of these sculptures as works of art. In this sense they may be said to assume in some respects a very high, and in others an equally low position. The laws of plastic art are admirably observed, both in the reliefs of various depths, of which the majority of these sculptures consist, and in the few specimens of sculpture in the round. The action expresses what is intended; the execution is sharp, clean, and often very careful: on the other hand, no knowledge of the human form is apparent; the proportions are generally arbitrary; the indications of the single and strongly pronounced muscles are, with few exceptions, given with the coarsest and most barbarous conventionality, especially in the legs, which, even when the upper part of the body fronts the spectator, are always represented in profile; the eyes, as with the Egyptians, are invariably in a front view; and the heads are destitute of all intellectual expression. The garments, with which, according to Oriental custom, most of the figures are amply draped, exclude, equally by their shape and by the thickness of the material imitated, all indication of organic form. The figures of animals, however, are far more true to nature—horses, mules, and lions are frequently admirably formed and generally of very animated action; the only conventionality is in the treatment of the hair. Objects of architecture, utensils, trappings of horses, &c., are very perfectly rendered, frequently with good taste, though as frequently overladen. To judge from the great artificial luxury which these latter objects display, and from the mechanical repetition of the conventional forms already described, it may be inferred that these sculptures, which must have taken an immense amount of power to execute, belong to the most flourishing period of the earlier Assyrian kingdom, from the time of Phal to that of Salmassar, from the year 760 to 730 before Christ. It is to be hoped that the deciphering of the numerous cuneiform inscriptions in which the well-known Major

Rawlinson is now engaged will shortly throw light on this important question of date. The sculptures are in admirable preservation, which is the more surprising as they are almost exclusively composed of a soft gypseous stone. By means of these remains not only has a large gap in the history of art been filled up, but the history of the world itself has gained a certain completeness with regard to facts on which all written sources of information were deficient; and a people and its ruler, with their character, their habits, and their costume, their relations in war and peace, are now presented clearly to our sight.

I now proceed to a few observations on these sculptures taken singly.

On one slab two entirely draped figures larger than life, their right hands raised in homage, are seen standing in strict architectonic arrangement on either side of the merely conventionally treated sacred tree. It may be remarked that the very flat relief in which this is executed is made to recede with the strictest propriety of style within the surface of the surrounding border. Again, the women who appear in two of the slabs, five in number, in the subject representing a besieged city, and in the other several more standing behind a monarch, are distinguished, especially the last, by the most animated gestures of sorrow.

One slab, remarkable in subject though somewhat barbarous in execution, represents a fortress surrounded with water, towards which two figures are swimming on skins filled with air. Another represents an embarkation, with a figure engaged in distending a skin.

As a characteristic specimen of the conventional treatment of the human form observable in most of these sculptures, I may particularise a colossal figure with wings, holding an ear of barley in his right hand, and a goat in his left. On the other hand, a similar figure, with a stag in his right hand, and a blossoming plant in his left, is an exception to this mode of treatment, and exhibits an attempt at a more natural representation of form. As illustrative, however, of the dramatic action occasionally seen, I refer the reader to a slab with two riders striking a third from his horse with their spears.

Among the sculptures from Khorsabad I was much struck by the fragment of a relief representing two horses' heads, remark-

able not only for truth and animation, but for the natural treatment of the ear, and for the labour bestowed on the hair. Some colossal figures also, in very flat relief, discovered near Khorsabad —one of them representing a king—are distinguished by the character of the heads, by truth of action and correctness of drawing, as well as by great carefulness of execution. They are seen to great disadvantage on the dark side of the entrance hall.

An obelisk of about seven feet high, of a black and apparently very hard species of stone, is remarkable for singularity of form, material, and subject, and for the number of inscriptions upon it. On each side are four rows of figures carrying presents, attended by various animals, lions, horses, &c., very carefully executed in flat relief. Among the animals, the elephant, the tiger, and others are conspicuous for singular truth of nature.

Four colossal monuments of the greatest interest, which arrived in England only in the autumn of 1850, have for the present been deposited in the hall of the Museum.* Two of them, executed in high relief, and about eleven feet high, represent two monarchs. The heads are full front, with a stiff smile in the mouth, probably intended for a gracious expression. The hair, which is arranged in innumerable curls, falls on each side upon the shoulder. The similarly treated beard takes somewhat the form of a broad axe. Above the diadem of each are four ox-horns. Although the two blocks of stone of which each of these figures consisted were not placed one upon the other, yet the proportions appeared of a superior character; at all events, the arms and legs were treated in a less conventional manner, while the hands and feet might be said to be well drawn. The raised right arm holds a fir-cone; the left, which passes obliquely over the person, a basket. One of the figures, with the exception of a damaged nose, is in excellent preservation; the other is slightly injured in the surface. The other two figures represent a winged bull and a winged lion, which evidently decorated the sides of some great entrance, the front part being in semi-relief, while the back, which was let into the wall, is a flat surface. Both have human heads of similar character to those last described, only of sterner expression. The only distinction between these two consists in the claws on their

* Now suitably placed.

five feet—four being intended for the side view, and the fifth for the front view; also in the difference in the hair—that of the lion being arranged in straight locks, that of the bull more curly. In both indications of muscles are evident, and even of veins. The claws of the bull are of excellent workmanship, also the large wings, folded, are conformable to style, and very carefully treated. The state of preservation of each is wonderful. Although these are surpassed in size by the figures of the man-bull in the Louvre, yet those are far inferior in execution, and their exaggerated, ill-understood, and coarsely executed forms, especially of the legs, are evidences of the decline of Assyrian art, and indicate a later period.

A fresh and considerable transport of Nimroud sculptures had arrived in England but shortly before I quitted it, in the autumn of 1851. I could only inspect them as they lay on the floor, Mr. Birch kindly unwrapping the matting with which they were packed. I was, however, much struck by a colossal lion with wide-extended jaws, which is remarkable for truth of nature and sharpness of execution.

Finally, another most interesting object from the rarity of sculpture in the round is the statue of a king in a gypseous stone, of careful execution, but agreeing entirely in character and style with the slabs.

GREEK AND ROMAN SCULPTURES.

The collections of Greek and Roman sculptures, especially of the former, contained in the Museum, have been formed chiefly by the following purchases and presents. In 1805, the rich collection of marbles and terra cottas belonging to Charles Townley, Esq., was purchased for 20,000*l.*; in 1811, his remaining antiquities for 8,200*l.* In 1815, 15,000*l.* was paid on the spot for the frieze of the Temple of Apollo at Phigalia, which was increased to 19,000*l.* by subsequent expenses. In 1816 the Elgin marbles were purchased for 35,000*l.* In 1840, a Greek bronze statue was bought of M. Mimant. In 1842 the Lycian sculptures were obtained. Some very interesting archaic terra cottas—Bellerophon and the Chimæra, Perseus and Medusa—were purchased of Mr. Burgon.

As regards presents, the most important are those on the part of the Dilettante Society; the marble bust of Æschines, and of a

Greek poet; with several bas-reliefs, presented by Colonel Leake in 1839; the bas-relief from the celebrated Mausoleum at Halicarnassus, presented in 1846 by Lord Stratford de Redcliffe, English Ambassador at Constantinople.

Nor have bequests been totally wanting. Plaster casts from antique sculpture, especially from antique ornaments, were bequeathed by the late Sir Thomas Lawrence.

THE ELGIN SALOON.

Here, then, I beheld, face to face, those monuments which came from the workshop, and many from the hand, of Phidias himself; which the ancients themselves most highly extolled; of which Plutarch says that in beauty and grace they were inimitable. The thought that the greatest and most accomplished men of antiquity, Pericles, Sophocles, Socrates, Plato, Alexander the Great, and Cæsar, had contemplated these works with admiration, gave them a new charm in my eyes, and heightened the enthusiastic feeling with which I was penetrated. For a time, indeed, these feelings were interrupted by those of indignation at the thought that the present deplorable state of mutilation of these costly relics was not caused by time alone, but still more by the barbarism of men. Humanity in the aggregate may be likened to a richly-endowed individual, whose spirit is for a time darkened by imbecility or madness, so that he suffers his most beauteous works to perish, or even destroys them with his own unholy arm, till at length, recovering his consciousness, he endeavours, with bitter repentance, to collect together the desecrated fragments, and exerts himself with zeal, but alas in vain, to recall to his soul their former image in all its original loveliness!

I never, perhaps, found so great a difference between a plaster cast and the actual sculpture as in these Elgin marbles. The Pentelic marble of which they are formed has a warm yellowish tone, and a very fine, and at the same time, a clear grain, which has imparted to these sculptures a peculiar solidity and animation. The block, for instance, of which the famous horse's head consists, has absolutely a bony appearance, and its sharp flat treatment has a charm of which the plaster cast gives no notion. It gives the impression of being the petrified original horse that issued from the hand of the god, from which all real horses have more or less dege-

nerated, and is a most splendid justification of the reputation which Phidias enjoyed among the ancients as a sculptor of this animal. This head, as well as all the statues from the two pediments of the Parthenon—which, partly from the importance of the place they occupied, partly from the beauty of the work, may be assumed with the greatest probability to have proceeded from the hand of Phidias himself—stand in a long line in the middle of the hall in the order in which it is conjectured they were originally ranged. As the light is immediately over them, they unfortunately do not afford any contrasts of decided masses of light and shade. The sculptures from the eastern pediment, in which the birth of Minerva was represented, commence from the left of the spectator, and rise to the centre in the following order:—Hyperion (No. 91), with two horses of his car; (92), rising from the ocean; the statue of the reposing Theseus, of grand forms, full of youthful energy and healthy vigour; the two sitting goddesses, called Ceres and Proserpine (94), extremely noble in form, attitude, and drapery; a female figure in rapid motion, called Iris (95), of which no cast has yet been taken; the momentary effect of motion in the tunic and the fluttering mantle is wonderfully animated and bold. The torso of a Victory (96), of which, likewise, no cast has been taken: the folds here of the closely-clinging drapery are of finer material than all the others. At this part, where the height of the pediment was the greatest, were the two principal figures of Jupiter, and of Pallas just sprung from his head, with that of Vulcan, all of which are entirely lost. Several of the statues belonging to the other half of the pediment are likewise wanting, for here immediately follows the fine group of the three Fates (97), reposing; and the celebrated horse's head (98), which belonged to the car of Night, sinking into the ocean. The statues belonging to the western pediment, representing the contest of Neptune and Pallas for the city of Athens, here commence from the left, rising to the centre, in the following order:—The reposing figure of the river-god Ilissus (99), the most living figure of all. Cast of the mutilated group at Athens, supposed to represent Hercules and Hebe. Having been exposed to the weather ever since Lord Elgin removed the other sculptures of the pediments, the surface is much more destroyed. Next to the Ilissus were two sitting statues, which were left behind in the

pediment, and in Visconti's opinion represent Vulcan and Venus. A male torso, of which the epidermis is much injured, called Cecrops (100). The fragments of the statue of Pallas, viz., *a*, a piece of the upper part of the head, consisting of the root of the nose, the eyes, a piece of the forehead, and some hair (101). The helmet was of bronze, as appears from the holes in the marble to which it was fastened. The eyes, now hollow, were also filled up with some other material, which was doubtless intended to represent the owl-eyed γλαυκῶπις ; the hair is treated in the old fashion, like strong packthreads, very simply twisted, lying closely to each other. *b*, A portion of the chest, very much broken (102), of colossal proportions. A piece of one of the serpent feet of Erichthonius, whom Pallas is teaching to yoke the horse created by Neptune, and who thereby tames him. Next follows the upper part of the torso of Neptune (103), extremely vigorous. These statues, being the principal figures, were in the centre of the pediment. Of those on the other side of it, there remain only, 1—the torso of the unwinged Victory (105), so represented by the Athenians, in order that Victory might never depart from them. This torso, of which no cast has yet been taken, and which extends from the neck to the half of the thigh, is of very noble form, and astonishingly animated in the motion forwards. There is now also a cast of the head of this statue (105*), from the original in the possession of the Count Leon de Laborde, and presented by that gentleman. The style of the forms is very noble, but there are very great restorations. 2. The lap of Latona, with a small fragment of the infant Apollo (106), belonging to a group of that goddess, with her two children, Apollo and Diana.

All the thoughts which the study of the plaster casts of these works had formerly suggested to me, now took a more distinct form in their presence. The peculiar excellence which distinguishes the works of the Parthenon from almost all other sculpture of antiquity arises chiefly, in my opinion, from the *juste milieu* which they hold in all respects between the earlier and later productions of art. Sculpture in Egypt, as well as in Greece, was the daughter of Architecture. In Egypt, the mother never released her from the strictest dependence ; in Greece, on the other hand, Sculpture, after a long education, very favourable to her growth,

was at length set free. Yet, notwithstanding her acquired independence and liberty, she was never, even to the latest period of antique art, entirely alienated from the mother; while in the earlier time she still clung to her with filial attachment. To this early period the sculptures of the Parthenon belong. The general arrangement is still entirely determined by the architecture, and even the several groups correspond, as masses, with architectonic symmetry. In the execution, however, the greatest freedom is displayed in the manifold alternations and contrasts of the attitudes, which are so easy, unconstrained, and natural, that we might believe that the architecture had been adopted as a frame to the sculptures, rather than the sculptures suited to the architecture. Nor was it only in the local arrangement, but also in the conception of the subject, that architecture had an influence. For in all the subjects represented, even in those requiring the most lively expression and action, as, for instance, in the combats of the Greeks and Centaurs in the Metopes, these requisites are most delicately combined with a certain quiet dignity and solemnity. It is in this combination of the laws of architecture with the greatest plastic freedom and animation in the details, that the peculiar sublimity of these monuments consists. Their highest charm, however, like the poems of Homer, is derived from their simplicity. As the authors of them, in the enthusiastic endeavour to treat their subjects with the utmost possible perspicuity and beauty, had attained the most complete knowledge of nature, and an absolute command of all the means of representing their ideas, thereby throwing aside all that was conventional in earlier art, it never occurred to them to use these advantages, except for the purposes of perspicuity and beauty. Nothing was more remote from their minds than, as in later times, to display and make a show of them for their own sake. Hence, all the characters of the figures are so perfectly adapted to the subjects; hence, in all the motions, such simple, natural grace. Equally unique is the manner in which the imitation of nature, of which the noblest models have everywhere been selected, is combined with the conditions necessary to produce the due effect in art. The execution is so careful, that even the veins and the surface of the skin are represented, thus giving the impression of truth of nature in a very high degree. Yet all is so subordinate to the main forms, that the

effect is grand in the extreme, and every thought of their being portraits excluded. In short, these works display the happy mean between the too individual forms of earlier times (for instance, the statues of Egina), and the usually too general ones of later ages. The healthy energy and life which the forms respire may be traced, however, to a more particular cause, namely, to the decided contrast in the management of the more solid, and the softer parts. Where bones or sinews are seen under the skin, they are indicated with the greatest sharpness and precision; where, on the contrary, the larger muscles appear, they are represented tense and broad, but at the same time their softness and elasticity are expressed in the most surprising manner.

The fifteen metopes of the south side of the temple (Nos. 1 to 16), with a cast of the sixteenth (No. 9), which is at Paris, are fixed at a moderate height and at a proper distance from each other, in the long wall opposite to the entrance. Casts have also been obtained from three other metopes at Athens (No. 16, a, b, c). Of the first of these, representing two females, the drapery of the standing figure is uncommonly fine; the two others are very much destroyed. There are also casts of the original heads of one group (No. 3), which, ever since the year 1681, have been in the museum at Copenhagen. These have been fixed upon the bodies, and thus everything has been done to render the whole as complete as possible. These metopes have a very surprising effect in the strong light which falls obliquely upon them from above. The article 'Basso-rilievo' in the 'Penny Cyclopædia,' published here, the author* of which displays the most profound knowledge of the art, contains the best account of these metopes, as well as of the bas-reliefs of the cella of the temple, that I have met with, so that I have found my own observations confirmed and completed. I therefore borrow these remarks from it. The representations of combats, which were chosen for the ornaments of the metopes, chiefly on the south side, afforded the advantage of producing, for the most part, diagonal lines, thus forming a contrast with the vertical lines of the triglyph and the horizontal lines of the cornice and of the architrave. Such a group, too, completely filled the space allotted to it in a natural manner. As these sculptures

* Sir Charles Eastlake.

were connected with the external entablature, it was necessary that they should produce a strong effect. This was attained by giving them a depth of relief approaching to the round, so that they were very decidedly brought out by their strong cast shadows. At the same time it was a point of importance that the figures themselves should receive the light as unbroken as possible, and therefore such positions were avoided as would have thrown cross-shadows on the figures, and thus injured the distinctness of the forms. It is worthy of remark that the Greek artist retained in the metopes, longer than in the other parts, a certain antique rigour, they being the most intimately connected with the architecture: this is evident here, when we compare them with the figures in the pediments. On these metopes the hands of several artists can be distinguished, some being of fine, others of rude workmanship.

The celebrated frieze (Nos. 17 to 90) which ran round the whole exterior of the cella of the temple, and on which was represented the great festival celebrated at Athens once in five years in honour of Pallas—namely, the Panathenaic Procession—is here placed round all four sides of the apartment. Besides fifty-three original slabs, here are plaster-casts of fourteen slabs of the west side (Nos. 48-61); also a cast of the one slab in Paris—casts of some of the figures now destroyed,—and six casts from portions recently discovered at Athens (Nos. 25 a, 25 e, 26 a, 26 e, 61 *, 62 *). The lower edge of these bas-reliefs is about four feet from the floor, so that they may be very conveniently inspected. On the front or east side of the temple are seen the twelve figures, sitting at their ease, with the Athenian virgins, under the superintendence of the magistrates, bringing the offerings. From the north and south sides, joining the front, come the sacrificial oxen; then the fine procession of the youths on horseback; lastly, on the west side, the preparations for this procession. I was never weary of admiring the richness, animation, beauty, and delicacy of the various attitudes. My attention was equally attracted by the excellency of the workmanship. Some inequality, however, in the execution may be detected; for instance, in the casts of the six recently discovered slabs, which, in the flat and meagre treatment of the folds, display an inferior hand. As this frieze was at the top of the wall in the vestibule

of the temple, it was constantly in the shade, and received the strongest light by reflection from the floor. To produce distinctness, under these circumstances, the above-mentioned author explains very correctly that it was necessary to adopt a contrary course to that chosen for the metopes. To quote this writer's observations:—"As projection commands shade, so flatness commands light, and the flattest relief is hence fitted for an invariably dark situation. . . . The flatness which insures light would, however, be altogether indistinct and formless unless the outlines were clear and conspicuous at the first glance. The contrivance by which this is effected is by abruptly sinking the edges of the forms to the plane on which they are raised, instead of gradually rounding and losing them. The mass of the relieved figure being sometimes very little raised in its general surface, its section would thus almost present a rectangular projection. In many instances the side of this projection is even less than rectangular; it is undercut, like some mouldings in architecture which require to be particularly distinct, and thus presents a deeper line of shade. But if the figure can thus command distinctness of outline, notwithstanding the inconsiderable light it may receive, it is obvious that its lowness or flatness of relief will, in such a light, greatly aid its distinctness; above all, this contrivance gives the work thus seen in an obscure situation the effect of rotundity." *

These bas-reliefs are in very different states of preservation. Those of the west side are the best—nay, astonishingly—preserved; those of the south side have suffered the most. This appears to arise in some measure from the quality of the marble, which on that side is mostly of a grey colour and of a slaty texture: at least those slabs which are made of it have suffered the most. (Thus, from Nos. 60 to 68, and again 72 to 74.)

It was very interesting to me to turn next to the casts of several sculptures from the Temple of Theseus at Athens, which was built by command of Cimon, about thirty years earlier than the Parthenon. Three metopes (Nos. 155 to 157), which represent the combats of Theseus, have a more antique appearance than the sculptures of the Parthenon: the bodies have some resemblance, in their proportions, to the Egina statues. In the head of one of two wrestlers, which has been preserved, the hair and beard are merely

* Literature of the Fine Arts, p. 103.

a thick, quite smooth mass, as in the sculptures from Olympia which I saw at Paris three years ago, in which it was evidently left to the painter to indicate the several locks and hairs.

The frieze from the Pronaos (Nos. 136 to 149) represents combats in the presence of six seated divinities. That from the Posticum (Nos. 150 to 154) represents combats of the Lapithæ and the Centaurs. The sculpture of these very nearly approaches that of the Parthenon, and is very excellent, only the proportions are a little shorter. The combats, with respect to dramatic action, may be placed between the metopes of the Parthenon and the frieze of Phigalia. The attitude of Cæneus, who, because he was invulnerable, was pressed to the earth by two Centaurs with great masses of stone, and, only his head and breast appearing, holds up his shield, is very like that in the relief of Phigalia; only here it is more spirited and animated, because he resists with more energy. This relief is very high; the preservation of the surface, on the whole, is better than in the sculptures of the Parthenon; the narrow folds of the rich drapery especially are not so much broken at the edges, and therefore the effect is admirable.

From a small temple of the unwinged Victory in the vicinity of the Propylea, here are five reliefs from the frieze, about two feet high. They represent combats between Persians and Greeks (Nos. 158, 158 *, 159), and between Greeks only (Nos. 160, 161). Here, both in the very spirited, highly dramatic conception, and in the management of the drapery, they approach very near those of Phigalia: the proportions are here also rather short—the execution indifferent. The combat over a dead body, in the first, is the most spirited representation of this kind which has come down to us from antiquity, and realizes Homer's description of the combat over the body of Sarpedon or Patroclus. Unhappily these reliefs are very much mutilated; all the faces are wanting, and the surface is for the most part much injured.

The casts of three slabs of the friezes which decorated the lower part of the temple (Nos. 5, 159, 160, 161) exhibit, both in the motives and in the unusual delicacy of finish, an equally elevated state of art. Two female figures leading a bull struggling to sacrifice, with two others, one of whom is stooping to adjust her sandal, exhibit such enchanting grace and freedom, such perfect organic knowledge, and afford by the flow of the delicate drapery such an

incomparable picture of momentary action, that I am inclined to rank them among the finest specimens of the best period of Greek art. Various later copies prove also that the beauty of this group was recognised by the ancients.

A half-length female figure in Pentelic marble, the fragment of a stêle, is also remarkable for excellence of style and delicacy of workmanship. Presented by W. R. Hamilton, Esq. A striking proof how universally the laws of style in plastic art, established by the works of Phidias and his school, had obtained in Athens, is shown by various stêle, the slight workmanship of which evidences that they were only executed for the most subordinate purposes. This is especially seen in the casts of figures in relief (Nos. 434 and 435) and in the original marble of ornamental foliage (No. 351).

Here are also some important monuments, about a hundred years later, of the time of Praxiteles. Among these are the casts of the bas-reliefs of the Choragic monument of Lysicrates (Nos. 352 to 360), commonly called "The Lantern of Demosthenes." They represent, in groups full of life and spirit, the punishment inflicted by Bacchus and his attendants on the Tyrrhene pirates. Some are being scourged or burnt by the Satyrs; others are in the act of being metamorphosed into dolphins. The representation of the head and upper part of the body, already transformed into a fish, while they struggle with the still human legs, is very peculiar, and yet has something graceful. In the treatment of the reliefs of moderate elevation, the same principle prevails in the management of the flat surfaces as in the Panathenaic procession. The execution is not remarkable, yet all the principal parts are marked with masterly precision. From another similar monument, that of Thrasyllus, is the colossal statue of Bacchus, which was placed on the summit of it (No. 111). It appeared to me worthy of notice in this statue, that, even at that period, when, in general, the elegant, the agreeable, and the soft prevailed in sculpture, the feeling for architectonic style was so strictly retained. The god is represented sitting in a simple, quiet attitude, in large proportions and robust form. His chest is covered with the skin of a lion; the long drapery is of simple and excellent character, but with much broader and more sparingly plaited folds than in the statues of the time of Phidias. All this appears

to me very judiciously calculated for an elevation of about twenty-seven feet, at which the statue was placed.

But this letter would become a pamphlet were I to attempt to speak of all the objects which attracted my attention among the three hundred and eighty-six which this apartment contains: I therefore request you to return with me into the apartment, also lighted from above, which contains the celebrated bas-reliefs from the Temple of Apollo at Phigalia. These are let into the wall in such a manner as to be on a level with the eye of the spectator, and therefore admit of the closest examination. They formerly adorned, as a frieze, the interior of the hypæthral cella of that temple. As the daylight was admitted by an aperture in the centre, the reliefs received a direct and strong light, so that they are executed in high relief. Of the twenty-three marble slabs, eleven (Nos. 1 to 11) represent combats of the Lapithæ and Centaurs, and twelve (Nos. 12 to 23) combats of the Greeks and Amazons. There is a great difference between the design and the execution: as representations of the momentary expressions of the most impassioned action they are first-rate, and the finest things of the kind, in my opinion, that have descended to us from antiquity. The striking contrasts which the two series offer are employed with the rarest inventive skill. In the Centaurs and Lapithæ we see the extreme efforts of brutish rage and ferocity opposed to manly valour. The artist has entered with surprising spirit into the fabulous twofold nature of the Centaurs. One of them, for instance, while holding one of the Lapithæ with his hands, kicks at another with his hind legs. On the other hand, in the combat of the Greeks and the Amazons, it is the heroic resistance of female grace against manly strength which claims our sympathy in a more affecting manner. In combat, in defeat, even in death, the element of grace and beauty predominates. The sinking down of the Amazon, who has just received a mortal wound, is peculiarly fine. What art, thus to preserve all the terrors of such an event, and yet to invest it with a beauty which renders it attractive! With all this the execution is in the highest degree unstudied; its beauty does not proceed from any general principle coldly and externally exemplified in it, but proceeds entirely from the subject itself, to which all mere rules are subordinate. Thus in the active scenes, the drapery, where it flies unconstrained, is slightly ruffled;

but where stretched by the long strides, in the heat of combat, it is in stiff parallel lines, though a modern sculptor would not venture on them, as inconsistent with beauty. Lastly, the art is worthy of notice by which the several groups are connected together as a continued whole. Thus while the Centaur is biting one of the Lapithæ before him, he is at the same time striking out with his hinder legs, so that by this action we are given to understand that he is defending himself from a figure hastening to help his opponent. The proportions of the figures are, however, rather short; the workmanship on the whole by no means careful, and, besides that, very unequal. In general, the combats of the Centaurs are more careless in execution than those of the Amazons, and show an artist of inferior skill. In the former the execution extends no further than a decided indication of the principal parts—nay, in one place (No. 7) the front half of a Centaur is wholly missing. This circumstance is a remarkable proof in my mind how much greater stress the ancients laid on the richness of invention and motives, than on the accurate representation and neat execution of the single parts.

Eleven bas-reliefs in the same room, representing the battle of the Greeks and Amazons, are of great importance; they formed part of a frieze from the celebrated Mausoleum at Halicarnassus in Caria, erected B.C. 353. Having been built into the castle of St. Peter at Halicarnassus, the present fortress of Boudroum, by the Knights of Rhodes, in 1522, the surface of these marbles is, with few exceptions, much defaced. On this account, the proportions of the figures appear now far too meagre, which may account for the artistic value of these sculptures never having been fully acknowledged. To judge them fairly, they must be compared with the casts of two slabs also here, the originals of which were recognised at Genoa by the practised eye of Dr. Emilius Braun, to have formed part of the same frieze, and are uninjured in surface. At all events, we recognise in these sculptures several motives which occur in well-known works of antiquity. Here, however, the motives display a still greater animation, bordering in some parts on exaggeration, while our attention is also caught by new inventions of the most striking description and rarest beauty. For instance, in the original marbles, the figure of a Greek looking down on a lifeless Amazon, and that of an Amazon between two

Greeks. Also, in the casts, the figure of an Amazon killing a fallen Greek is a ne plus ultra of freedom and animation. It is true that the fight of the Amazons in the Phigalian friezes has a great advantage over the sculptures we are describing in point of preservation and completeness; yet no attentive observer of these before us will fail to remark that the proportions here are noble and slender—their separate forms more delicate—the muscles more compact—and finally, that the execution is carried out with a superiority of detail which corresponds with the beauty of the invention. This is obvious, not only in the casts from the more perfect slabs at Genoa, but from the few well-preserved portions of the originals; for instance, in the left leg of a Greek in the act of pulling an Amazon from her horse. In default of all certain guidance it would be vain to seek to discover to which of the four sculptors engaged in the decoration of the mausoleum—Scopas, Bryaxis, Timotheus, or Leocharis—these particular sculptures are attributable. At all events, by the certainty of their date, they afford more than any other works of antiquity an estimate of the character of the Attic-Ionic school of sculpture of about the middle of the fourth century before Christ, and further prove the existence of that admirable law in Greek art by which every invention, pronounced as beautiful, was, in its essential points, adhered to; being repeated only with increasing beauty and freedom, or leading to new motives invented in the same spirit.

While the British Museum possesses by far the greater proportion of the works of the Attic and Ionic schools of sculpture which have descended to the present times, it is but scantily supplied in those of the Doric school. This deficiency is compensated, however, as far as possible, by casts of the principal remains existing, and thus no museum can be said to afford the study of Greek sculpture with greater completeness.

Of the four metopes from Selinonte discovered and presented by Mr. Angell, the Hercules with the Cercopes, and the Perseus with the Medusa head, from the centre temple of the citadel, display in the overpowering awkwardness of their positions—the head and upper part of the person being seen in front, the legs in profile—in the broad and short proportions, square type of head, and general coarse treatment, such a low stage of art that a later period can hardly be assigned to them than about 580 years

before Christ; they may even belong to a still earlier period. These reliefs, however, are interesting in three respects—firstly, because they show how barbarous, even in a people more richly gifted than any other with artistic perceptions, were the beginnings of art, and what efforts of centuries were requisite to expand the conception of the Medusa head from the form in which we here see it, to the full beauty of the Rondanini Medusa in the Glyptothek at Munich; secondly, because we perceive how far the development of sculpture even among the Dorians was behind that of architecture; and thirdly, because, in spite of their rudeness, they already show, by the equality of projection, and in general treatment, a thoroughly correct feeling for executive plastic art.

I pass over the decidedly later, but too much obliterated, relief of the Quadriga, and invite attention to the fourth relief, belonging to the centre temple, and representing a female deity who has killed a giant. Here in every part—in the more correct proportions—in the greater freedom of action—in the treatment of the drapery—and in the better making out of technical portions —we find that mode of art which is usually denominated old Grecian, or Archaic. The Doric origin of these reliefs being indubitable, we perceive that this style of art, probably introduced by Dipœnus and Scyllis, and therefore adopted from about the year 550 before Christ, was in vogue equally with the Dorians and the Ionians. Nevertheless, when compared with the Ionic sculptures of the Harpy monument, the more compressed proportions and more uncouth forms of the Doric school are immediately conspicuous. The Dorians seem to have persisted longer in established modes—witness the heavy forms of many a temple of somewhat later period. This relief may be, therefore, attributed to the first half of the 5th century before Christ.

The celebrated statues from the Temple of Pallas at Egina, discovered in 1811, which, in the opinion of one so deeply versed in Greek art as Mr. Cockerell the architect, had decorated the two equal-sized pediments of the temple, exhibit Doric sculpture at that very considerable stage of development which it attained from about 480 to 460 B.C. In these the peculiar feeling of the Doric race is most characteristically seen. The technical part of the art appears fully developed; the forms exhibit a close understanding of nature, admirably carried out into the minutest details.

Even in the action there is great truth of nature, but there is no attempt at grace. This is perfectly in keeping with the thickset power and solidity of the proportions, which again correspond with the stem-like character of the Doric column. The heads, however, are still fettered in style, and are not only true to the early type, with the corners of mouth and eyes somewhat drawn up, but are utterly deficient in the slightest expression of feeling. And, if this be applicable to the representations of the human race, it is more so to that of the gods. Here the Dorians departed, if possible, still less from the inanimate type of the old wooden idols (Zoava), for even Pallas herself appears here under this aspect, although, as the protector of the fallen Patroclus, she is represented in lively action. In the adaptation of the figures to the space allotted, we recognise the refined architectonic feeling common to all Greeks. As the eastern pediment is but scantily filled by the five only remaining figures, and as it would be highly interesting to have a near view, both of the execution of the originals, and also of the masterly restorations of Thorwaldsen, I should recommend the placing of these specimens upon a pedestal below, after the fashion of the round sculptures of the Parthenon; the more so as their somewhat larger figures are superior, both in the understanding of the forms and in the mode of treatment, to those in the western pediment, and are thus calculated to give us an idea of the ability of Onatas, the most celebrated Doric sculptor of that time.

THE LYCIAN ROOM.

For the treasures contained in this apartment the friends of antique art are indebted to the indefatigable and discriminating exertions of Sir Charles Fellows, who first discovered them, and who afterwards directed the works undertaken by Government during the years 1842-46. These ancient relics were found in that part of Lycia, in Asia Minor, originally possessed by the Solymi, or the Termylæ, but colonized by the Greeks before the Trojan war. The most remarkable are the Harpy Tomb from the Acropolis, No. 1; and the trophy from the city of Xanthus, Nos. 34–140, both of which are of Parian marble. Without entering into the various archæological explanations of the subjects upon the Harpy Tomb, and which, excepting the four Harpies carrying off

the four daughters of Pandarus, hardly admit of any certain solution, I shall confine myself to describing them as works of art.

Any one, however slightly acquainted with antique art, must here immediately recognise the so-called old Grecian style. At the same time it is applied in a way which, among all the monuments of Grecian art hitherto known, appears only in the low relief of Leucothea in the Villa Albani, as may be clearly proved by a comparison with the recently acquired cast of the same in the British Museum. The very flat relief is of admirable style, for, while the outer edge of the figures is raised about 1½ inch from the ground, their surface, as in the Egyptian reliefs, lies within the projection of the surrounding border. The inner markings of the figure are only expressed by indented lines. The allotted space is appropriately filled with the figures—the five enthroned forms, and the four flying Harpies—with an agreeable contrast of line. The gestures of the separate figures are, with all their simplicity, very distinct and graceful, without any appearance of that exaggeration which appears in works of this class. The proportions are somewhat slender; the type of the head, notwithstanding the upward inclination of the eyes and corners of the mouth, has something elegant; the treatment of the drapery in the disposal of the very narrow and parallel folds is of the utmost simplicity, and shows only in some places the germ of freer motives. The manner in which the Harpies, which are by no means represented under a frightful aspect, avail themselves of their double nature is very good. They are seizing the daughters of Pandarus, here represented under the form of children, both with their hands and their claws. Touching is the action of the eldest daughter, who is caressing the Harpy, and that of the sister left behind bewailing on the earth the fate of the others. In placing the junction of the wings and body along the upper arm, the artist has shown a better understanding of bird nature, and of the real centre of gravity in flying, than later masters have displayed in setting the wings between the shoulders. In the absence of all more decided traces of evidence, it would be difficult to determine the date to which this remarkable specimen of the old Ionic school of sculpture belongs. Considering, however, the early development of art in the Ionic race, of which I shall have more to say, it can hardly be assigned to a period later than 600–575 B.C.

Should, however, the elegant form of the chair or settle be urged as an argument against this supposition, I can only remind the reader that in Greece, as also in Egypt, architecture and the constructive arts greatly preceded sculpture in development. In the placing of this unique specimen of its kind in the Museum, both the height of the position, and the circumstance of two sides of it being so near the wall as only to be seen in strong foreshortening, is very unfortunate.

I proceed now to describe the Trophy from Xanthus. It may be assumed as an ascertained fact, that the numerous sculptures in this fine monument represent the conquest of the city of Xanthus in Lycia by Harpagus, the general of Cyrus, in the year 547 B.C., as related by Herodotus. Respecting the period of the execution of this monument, opinions, however, widely differ. For while Sir Charles Fellows places it about 476 B.C., others bring it as late as the time of Alexander the Great, or about 335 years B.C. In the first of these two suppositions I thought I had discovered a brilliant confirmation of a long-cherished theory of my own, namely, that the school of Eginetan sculpture was not of itself sufficient, historically speaking, to account for the high perfection of development in the sculpture of Phidias, as seen in the relics of the Parthenon. For though their truth of nature and admirable execution may have been borrowed from the school of Egina, yet the beauty of the heads, the grace of the actions, and the understanding of the drapery, show that the genius of Phidias, great as it was, must have been assisted by an influence on the part of the Ionic Greeks. The repeated study of this Trophy, however, and an examination of the best arguments against the early date conjectured by Sir Charles Fellows, have entirely convinced me that such an hypothesis is not tenable. The most forcible of the grounds that brought me to this conclusion are the forms of the architectural portions and ornaments, and the great discrepancy between the beauty of the invention and the inferiority of the execution, the latter showing only a certain mechanical and careless imitation of some superior model. Not that I had overlooked these evidences at first, but I had attributed them to the circumstance of the locality—its distance from the centre of Ionic civilization—the barbarous nature of its inhabitants—and the probability of the execution having been intrusted to sculptors of an

inferior class; arguments, however, which do not sufficiently account for the peculiarities I have mentioned. If, on the other hand, we admit the supposition that this relic is rather a specimen of the retrospective influence of the Attic school of the time of Phidias upon the Ionic, the question as to date becomes of secondary importance, though there is sufficient argument, in the circumstance of the Persians playing so important a part in the sculptures themselves, against assigning so late a date as that of Alexander the Great. From many grounds it appears probable that these sculptures date from the first decennial of the 4th century B.C., a time when the domination of the Persians in the Greek colonies of Asia Minor had, in consequence of the enmity between Athens and Sparta, been newly strengthened, and when it may be imagined that one of the last descendants of Harpagus, whose race reigned in Lycia until 388 B.C., may have desired to commemorate the conquest of the country by his progenitors by the erection of this trophy, which would serve at the same time as a standing memorial to the natives.

The conclusion thus arrived at of the later date of this work of art has in no way altered my conviction of the influence exercised by the early Ionic school of sculpture upon the Attic school at the time of Phidias, for which the following reasons may be given, viz.: the early developed and general cultivation of the Ionic race evident from the fact that Homer flourished in the 10th century B.C., and also the early development of the art of architecture proved by the erection of such colossal edifices as the Temple of Juno at Samos, and that of Diana at Ephesus, about 580 years B.C.; and, furthermore, the fact that the pediments of these temples required to be filled with sculptures upon a colossal scale. It is true that sculpture attained its high degree of development far later than architecture, yet a very early cultivation of the art is, in the absence of larger works of antiquity, proved by many of the Electrum coins of the Ionic cities, which exhibit great beauty and freedom on the obverse, while, at the same time, the *quadratum incusum* (sunk impression) on the reverse bears witness to their great antiquity. Numismatics, in assigning the date of these coins to the 6th century B.C., have perhaps gone a little too far back, but, at all events, they may be ascribed to the beginning of the 5th century. Nevertheless, as the history of art universally

teaches us that sculpture on a larger scale has always preceded such subordinate branches as metal dye-sinking, we may infer from these coins that Ionic sculpture had arrived at a considerable degree of development in the course of the 6th century B.C. It would appear that a proportionably early development of painting —the art which, upon the whole, blossomed later than any other among the Greeks—also characterised the Ionian race, which is proved by the fact that Polygnotus of Thasos was acknowledged in Athens, in or after the year 470 B.C., as the greatest painter of his time in Greece. The influence from Ionian sources may be also further historically proved by the probable circumstance that the Ionians of Asia Minor, in gratitude for their delivery from the yoke of the Persians, assisted the Athenians in the re-erection and decoration of those temples which the Persians had destroyed. It must be remembered also that Polygnotus was sculptor as well as painter, and that it is therefore more than probable that he himself exercised an influence over Phidias. I live, therefore, in the sanguine hope that, should the English, encouraged by their successes hitherto, institute excavations in the former centre of Greek art in Asia Minor, that period of development in the history of the Attic school will be further elucidated by the discovery of large works of sculpture.

Having thus indicated the position and the period which this monument appears to me to occupy in the history of Greek sculpture, I now proceed to examine it more particularly as a work of art. The general architectural form, of which, as well as of the details, a restored model presented by Sir Charles Fellows gives so distinct and beautiful a view, is of a character tolerably prevalent in Lycia, while the carrying out of the details displays, both in proportions and execution, the refined taste of the Greeks. The treatment of some members, such as the lower portions of the three pediments with the egg and arrow ornament one above the other, is a decided evidence of a later time. The most conspicuous quality in these sculptures, and one common to all alike, is the freedom, animation, and distinctness of invention; we are next struck by the singular beauty and truth of most of the motives, and, finally, by the admirable plastic feeling in the round, as also in all the varieties of relief. On the other hand, the emptiness and conventionality of the nude forms, and the suppression of many of the

smaller folds which the cultivated eye requires in drapery of this style, are evidences of that mechanical imitation of some superior model which I have hinted at before.

The broadest frieze (Nos. 34-49), which, according to the supposition of Sir Charles Fellows, ran round the lower part of the basement, represents the combats of the Greeks and another barbarous people, probably the Carians, against the warriors of Xanthus—Lycians—but also Greeks. The noble and slender proportions, the abundance of fine and momentary action (as, for instance, the mortally wounded warrior on the horse, No. 37), and the admirable treatment of the somewhat flat relief, render this frieze interesting in the highest degree. In the fact, also, that many motives occur here which are found in the Phigalian frieze we only see the evidence of another work by some great leader of Grecian art now lost to us, in which, doubtless, execution and invention were equally matched, thus affording a further example of that correct feeling among the Greek artists which led them to retain the finest inventions of their school by repeating them freely and in varying grades of excellence.

The sculpture of the somewhat narrower frieze (Nos. 50-68) are very attractive for their various and in part unique representations. Here many a feature from the Homeric description of the shield of Achilles is embodied to our view in Greek art. And first we must call attention to the remarkable manner in which the city, with its temples, towers, and walls, is so indicated within the limited compass of the frieze as to give the appropriate motive for that which was the sculptor's chief aim, namely, for the action of the figures. The advancing to storm the town—the holding and climbing of the ladders, Nos. 50-53, is of the utmost animation —the leading away of the captives, No. 54, most touching. Other slabs, Nos. 55-59, where Greek meets Greek, prove again that a portion of the inhabitants were Grecian. Admirable is the contrast in No. 62 between the proud serenity of the enthroned victor, probably Harpagus, and the figures of the two old men, who, with upraised hands, are pleading for the city. Also Nos. 65-66, the garrison of the city, with several women shrieking and throwing up their arms, as bewailing the approaching fate of the inhabitants.

The female statues, Nos. 75-84, which once stood between

the pillars, are of such lively and momentary action as to be equalled by few of the antique sculptures in the round that have descended to us. The action of No. 81 is quite enchanting. The slender person of the female, which is of the most elegant form, is scarcely concealed by the light texture of the drapery which she is holding up by one corner with the right hand, while the disposition of the portion which is fluttering in the air is admirable. No. 83 also displays great boldness of action, and the flying drapery is admirably cast. In some of these folds the sudden contrast between the close clinging and the free fluttering of the draperies sometimes makes the absence of the small intermediate folds which serve as the transition from one state to the other unpleasantly apparent. Whether these statues were intended to typify the different seaports of Greece, an opinion entertained by Mr. Benjamin Gibson, from the supposition that the accompanying attributes denoted the sign of the coinage of the city, or whether they were merely Nereids with these attributes by way of characteristics, it would be difficult to decide.

The subjects, also, of the narrow and unfortunately much injured frieze, Nos. 95-105, which, to all appearance, ran round the cella of the building, are decidedly to be regarded as the celebration of victory. Oxen, rams, and goats, Nos. 101-102, are being offered to the gods. The bringing up of the animals is very animated. A banquet is also being held, Nos. 99-100, with female attendants singing and playing on musical instruments. This is one of the most beautiful representations of the kind that has descended to us, and it is also the portion of the frieze best preserved.

The other narrow and in part well-preserved frieze, Nos. 110-123, contains the presentation of gifts—horses, garments, &c.—to the victorious Harpagus; a bear-hunt, and a boar-hunt, a combat between horsemen and footmen. Here also the inventions are most happy, the bear-hunt full of humour, but the execution, doubtless from the high position for which the frieze was destined, not so careful as the others. The folds of the drapery, for instance, are still poorer than in the other reliefs.

The sculptures on both the pediments are of very deep relief: those on the eastern pediment, No. 125, consist of male and female figures standing and sitting; the diminution of the scale

towards the end is not happy, and may be considered as a sign of provincial art. Those on the western pediment, of which only half are preserved, represent, probably, the moment of victory over the Xanthians, being a charge of cavalry indicated by one impetuous horseman against six foot soldiers, one of whom is already overthrown. The actions are here also very speaking.

Two lions, Nos. 139-140, found at the base of the trophy, though admirable in the action with which they are crouching before taking a leap, are yet very conventional in treatment, especially in the stiffly curled manes. It is possible, as Sir Charles Fellows believes, that they may not originally have belonged to the monument.

Next to these I may mention two sepulchral monuments from Xanthus, Nos. 142–143, which, as specimens of Lycian architecture, are very remarkable; the projecting beam in the lower part of the first shows clearly the imitation in stone of a somewhat rude wooden construction. The roofs display in a singular way the form of the pointed arch. The sculptures in flat relief leave no doubt as to the influence of Grecian art, although decidedly executed by Lycian artists. The barbaric element is particularly observable in the fact that they are placed upon the ridge of the roof, a position unfavourable alike for execution and for preservation, as well as for sight, and one which the right feeling for art in a Greek artist would never have permitted. It is no wonder, therefore, that we find the surface of the marble much destroyed with the influence of the weather. On the monument of the Satrap Paiafa, No. 142, the figures on each side of the roof, probably Glaucus and Sarpedon, as the local heroes of Lycia, appear in a Quadriga: they are of good invention and right feeling for style. The same may be said of the combat of horsemen along the ridge of the roof, and of the other sculptures. On the other monument, dedicated to one of the name of Merewe, I was particularly struck with the invention displayed in the Chimæra on the narrow side—a ferocious lioness walking along with her head down, and attacked by Bellerophon in his chariot. Both these relics were doubtless executed earlier than the Xanthian trophy, and the monument to Paiafa the earliest of the two.

Among the other sculptures bearing more or less the impress of Grecian art, I may mention the following:—

Several slabs, Nos. 2-8, found in the walls of the Acropolis of

Xanthus, composed of the stone of the country, a very porous volcanic tuffo stone, with subjects of satyrs, a lion devouring a deer, a panther, a dog, an ox, and a bear, represented in excellent style and in very flat relief. The animation in the figure of the lion is particularly remarkable, and also the masterly conception of the character of the panther.

A frieze, also from the Acropolis, Nos. 17-21, a procession of two chariots with two old men, two youthful charioteers, and other male and female figures on foot, in very flat relief. The portions that are in tolerable preservation show a wonderful animation and truth, while the execution bespeaks an earlier period than the trophy.

The fragment of a relief, No. 23, apparently of great antiquity, treated in strict architectonic style, representing a male and a female figure between two Ionic columns, with a harpy upon each.

A sphynx, also from the Acropolis at Xanthus, upon a fragment, No. 27, with the body of a winged lion and the head of a woman; of most admirable style and workmanship. Three female torsos, Nos. 28-30, found at Xanthus, of admirable architectonic style and workmanship. The well executed drapery is treated with extreme flatness, and, in No. 29, even finished on the back of the figure. Sir Charles Fellows drew my attention to the excellent preservation of the edges, entirely attributable to the wax colours with which they had been painted.

A narrow frieze of cocks and hens, Nos. 9-16, in somewhat high relief, must be also mentioned for its astonishing truth and animation; also from the Xanthus Acropolis.

Finally I remarked a set of extremely interesting casts from sculptured reliefs in Xanthus and other Lycian towns, which it was not possible to remove. The following are the most important:—

A flat relief, Nos. 148 and 149, representing the complete view of an old town surrounded with walls, taken from an excavated tomb at Pinara. Also from the portico of the moat of that city, Bellerophon mounted on Pegasus, and hurling a lance at the Chimæra The head of the hero very noble, and in very flat relief; the action highly animated; the Pegasus of unusual slender form.

Part of a monolithic pedestal at Ilos, No. 157. The attack of a city, very remarkable for the landscape treatment, with small

figures, but of good action. Also some combats and athletic games of great animation.

The gable end of a tomb near the Chimæra at Xanthus, No. 161. Two lions devouring an ox. The action highly spirited. The character of the animals excellently conceived.

A relief from an excavated tomb at Myra, male and female figures of gods and mortals; of great ease of action, and of exemplary style in the flat relief; painted in the same way as the originals. The figures are well raised from a partly blue, partly red ground, and are so painted, according to the conventional laws of art, as to render certain portions more distinct, without in any way attempting illusion, but rather giving the whole a more harmonious effect.

LETTER IV.

TOWNLEY COLLECTION.* — Terra cottas — Statues and busts — Old Persian and East Indian sculptures, antiquities, bronzes, &c. — Portland vase — Nineveh ivories — Bronze Pateræ — Etrurian ornaments — Mediæval objects — Fragments of wall-paintings — Vases — Cups — Drinking-vessels — Coins — Brönstedt breastplates.

TERRA COTTAS.

IN this ordinary material, which allowed even persons of moderate fortune to surround themselves with the noblest ideas of art, the ancients have left us an abundance of the most beautiful designs, and especially of those elegant grotesque inventions which frequently served to adorn friezes. Of the eighty-three here collected the greater part are distinguished by their composition, and many by their excellent workmanship. For instance, combats between Amazons and Gryphons (No. 4), and between Gryphons and Arimaspi (Nos. 7 and 8), of very graceful motives, symmetrically treated in the manner of an arabesque. A female figure (No. 12), surrounded by her maidens, and expressive of the most profound and touching grief; she is supposed to be Penelope mourning for Ulysses. The bearded Bacchus (No. 14), with Methe, or personified drunkenness, both with the thyrsus, of severe yet free treatment. Machaon wounded, to whom Nestor is giving something to drink (No. 20), from the collection of Sir Hans Sloane. The anxiety of the old man is admirable. A hero, probably Orestes, imploring the protection of Apollo: grief and supplication are expressed in a very noble manner (No. 53). Two fauns kneeling, celebrating the Vintage (No. 22), and two looking at their reflection in a vessel of wine (No. 31). A Bacchante presenting a basket of figs to the goddess Pudicitia (No.

* I have retained the same order of succession in these objects which they occupied in the no-longer-existing little rooms, since the present arrangement is also only to be temporary. The same applies to the majority of the numbers, as the objects are still inscribed with the old numbers. In order, however, to give something permanent, I have retained the old Townley numbers. They may be distinguished from the others by *not* being in brackets.

27). A Satyr and a Bacchante dancing, and rocking the infant Bacchus in the corn van (No. 41), are all of the most charming invention and animation. Lastly, I may mention two female figures at the sides of a burning candelabrum (No. 54), not only on account of the extremely elegant workmanship in the more ancient Greek style of art, but especially on account of the treatment of the drapery, which marks the transition from the regular plaits to the freer cast of the folds. The statues of two Muses, about three feet high (Nos. 38 and 40), are distinguished by their beautiful proportions and elegant drapery.

TOWNLEY MARBLES.

A large statue of Venus has a fine effect, No. 15. The upward look, the noble character of the head, and the slender and dignified figure, show it to be a Venus Victrix. The lower part of the body is clothed like the celebrated Venus from the island of Milo, in the Louvre; and the nude parts, especially the breast, have close affinity with it: the form and attitude are, in my opinion, more noble than in the celebrated Venus of Arles, also in the Louvre, which belongs to the same class of statues of Venus. This statue was found by Gavin Hamilton in the baths of Claudius, at Ostia, in the year 1776: the tip of the nose, the left arm, and the right hand are new. It is made of two blocks of marble, which are joined where the drapery begins. A Caryatis, No. 44, which formerly supported the portico of a small temple of Bacchus, near the Via Appia. It is very interesting to compare this statue with a similar one among the Elgin marbles which came from the Pandroseum. The broad rectilinear, strictly architectonic style of the latter, which is much more noble, is in this statue freer and more flowing, without, however, losing the distinctive character. We see from this how closely the ancients adhered to a form of conception once recognised as correct, and contented themselves with modifying, without departing from it. This is one principal foundation of the high perfection of ancient art. Four colossal busts, two of Pallas and two of Hercules, are very remarkable. One of the latter, No. 77, is a highly important example of the transition from the earlier conventional to the later and freer style. The character of Hercules is fully developed in the face, though still retaining the

dignified moderation of the older style; the forehead and mouth in particular are very noble; the nose is new. On the other hand, the short hair consists, as in the Egina statues, of detached spirally twisted locks, which look as if they had been moistened. The workmanship is very careful and decided. The other colossal bust of Hercules, No. 75, found near Vesuvius, and presented to the Museum by Sir William Hamilton, is entirely in the later style, with very prominent forms. The swollen Pancratiast ears, as they are called, are particularly developed. The nose and part of the right cheek are new. The workmanship is quite free and very good, the character more noble than in the Farnese Hercules. The bust of Minerva (No. 16), found by Gavin Hamilton, near Rome, is also an interesting example of the transition style. The cheeks, in their breadth and fulness, approach the Egyptian sculptures. On the other hand, the character of the goddess is fully expressed in the finely formed nose and the delicate open mouth. It is of Parian marble, and the workmanship very sharp. The sockets of the eyes were formerly filled with some other material, and the locks of the hair and earrings were of metal. This is proved by a spot of rust on the left side, and a small piece of metal on the right; also by the ears being pierced. The helmet with the two owls, and the tip of the nose, are new. In the other bust of Minerva (No. 1) the great injury it has sustained is the more to be lamented (the nose, chin, under lip, a part of the upper lip, and one ear are new) from the circumstance that the forehead and cheeks are exceedingly grand and noble; the hair admirably managed — both far superior to the Pallas of Velletri. Two marble vases (Nos. 7 and 9), with Bacchanalian scenes, which, in form, invention, and the execution of the basreliefs, have all the charm of Greek art. Unfortunately they have required great restorations, particularly the last. No. 16, an almost undraped Venus, about three feet high, found in the year 1775, near Ostia, is very remarkable for its noble slender proportions and exquisite workmanship. The arms are new. Next to this (No. 35) may be mentioned a terminal figure, about three feet high, playing on the flute, found in the villa of Antoninus Pius. The delicate workmanship of the curly, pointed beard indicates a work of ancient Greek art; also the expression of the mouth blowing the instrument is very natural. This statue, which

belongs to the Bacchanalian class, is here called Pan. A number of Greek busts, partly of gods, partly portraits, are highly interesting. You feel yourself, among them, in the most excellent society, with goodness and benevolence, refinement, and beauty, loftiness of mind, and calm genuine enthusiasm alternately attracting your attention. The portraits are called Homer, Periander, Pindar, Sophocles, Hippocrates, Epicurus, and Pericles. Though some of them, as, for instance, Pindar and Sophocles, are very doubtful, and Periander, considering that the art of his time was not capable of such detailed portrait-like workmanship, can only be considered as a later representation of him, yet the busts are worthy of such names. It was a point of particular interest to me to see the bust of Pericles, No. 91, rightly designated, enabling me positively to recognise as a Pericles a bust in the Berlin Museum (No. 396) which has hitherto been marked in the catalogue as unknown. The bust of Hippocrates, No. 82, is one of the most beautiful Greek busts that have come down to us. Nor did I ever before see heads of the bearded Bacchus so finely expressive of the noblest character, so full of intellect and benevolence, in various gradations of style, from the early antique to the late and almost over free, as in Nos. 62, 63, 64, and in that which is called Sophocles (No. 26). For this bust is either a Bacchus or an ideal portrait of the poet, to whom, as the most worthy disciple of his patron god, these features have been given. On the other hand, a terminal figure of Bacchus, No. 65, has something of individuality, and may probably be a portrait. Also an unknown bust (No. 44), which represents a man of genius, is a masterpiece, both in conception and execution: a worthy companion is a head of Mercury, on a modern terminus (No. 21), of very refined expression, in which only the wide open eyes and the tips of the locks call to mind the older period of the art. A terminal figure of the young Hercules, wearing a poplar wreath (No. 46), is, both as regards the workmanship and the elevation of the design, one of the most beautiful representations that I know of that demi-god. Most of these busts are in an extraordinary state of preservation.

Among the fine reliefs here preserved the most distinguished are the well-known Apotheosis of Homer (No. 123), formerly in the Colonna Palace, purchased for the Museum, in the year

1819, for 1000*l.*, and Castor taming a horse (No. 121). In the very flat relief the same principle is observed as in the Panathenaic procession, and the fine design is treated with much freedom; but the profile, in the line from the forehead to the tip of the nose, has still the same oblique direction as in the paintings on the older Greek vases, with black figures on a red ground. It was found by Gavin Hamilton, in the year 1769, in Adrian's Villa. In this room, too, is the visit of the bearded Bacchus to Icarius, No. 12, which is often met with; a relief of spirited design and very good workmanship, which was engraved by Santo Bartoli, when it was still in the Villa Montalto.

The large statue of an Apollo (No. 2) is above all important, as a work of transition from conventional to free art. The forms of the body are grandly treated, yet with a certain severity; the head is rather small in proportion, the features noble, though rather rigid. The widely-opened eyes, and the manner in which the locks of hair are curled at their tips, are especially in the older manner. The execution is extremely careful and precise, the state of preservation excellent, only the nose, the end of the right arm, and the left hand, being new. This work (which is in the centre, between the Egina sculptures and those of the Parthenon) came from the Choiseul Gouffier collection. The statue of a Thalia (No. 5), found in the baths of Claudius at Ostia, is particularly remarkable for the drapery, which is in small folds and very carefully executed. Here are also some very good Roman busts: Trajan (No. 1), Adrian (No. 12), Marcus Aurelius (No. 6), and Lucius Verus (No. 7). The head of a young Hercules (No. 9) is remarkable for the noble character, the precise workmanship, and the admirable treatment of the short hair—only the nose, and part of an ear, are new.

The torso of a Venus (No. 20), about a foot high, is graceful in motive and of excellent workmanship. Some reliefs also are distinguished by clever invention. These are, firstly, Achilles among the daughters of Lycomedes (No. 2), the workmanship of which is very good. Secondly, Captive Amazons with their shields and battle-axes (No. 9). Thirdly, a lightly-clothed Bacchante (No. 131), wonderfully graceful and spirited, in passionate excitement, brandishing a knife in her right hand, and the hind quarter of a deer in her left hand. The right foot, a piece of the drapery,

and the deer, are new. Fourthly, animals in repose, with an old and a young Faun (No. 57), so full of life and character, that you fancy you behold an Idyl of Theocritus transformed to sculpture. Next to this, the head of an Amazon (No. 25) deserves mention, for the noble expression of grief, and the admirable workmanship; while the severity in the stringy treatment of the hair belongs to the older period. A bust of Caracalla (No. 51) is very spirited and careful. Lastly, I was extremely interested by two frontlets from Athens (No. 57), of terra cotta. They are painted in white ornaments on a red ground, on a thin layer of stucco, which produces a very good effect. A bust (No. 43), marked as unknown, has much resemblance with Heliogabalus; a profile head, in relief (No. 1), described as an unknown Greek philosopher, appears from the character and workmanship to be a piece of Roman sculpture, perhaps from a triumphal arch.

The finest example of the celebrated Discobolus, Myron, is here, of which, as is well known, many copies have descended to us. The moment of his throwing the discus is expressed with incomparable spirit in the attitude of the whole body. Though extreme exertion produces a very strong action of the muscles, they are by no means exaggerated by excessive prominence, but are kept flat. In the other repetitions of this statue, he is looking round after the discus; here, sideways. Though the head does not appear to belong to it, it has been very happily adapted by the restorer to the attitude and expression of the statue. This carefully-executed work is, on the whole, very well preserved; for, except some small pieces which have been let in, only the left hand, and the right knee, and on the head only the nose and upper lip, are new. Next to this, the statues of two Fauns are worthy of notice. In that from the Rondanini Palace, playing the cymbals (No. 18), the old portions, the torso, and the right leg to the knee, are admirable in the character and execution of the vigorous muscles. This statue was not purchased till 1826. In the other, the pleasures of intoxication are expressed with uncommon life, and the workmanship of the few original portions (for it is very much injured and restored) is very good. On the head are holes, which served to fasten a wreath of metal. Among the basreliefs, the fragment of a Bacchanalian group (under No. 13) is distinguished by good workmanship, and by the wonderfully-beau-

tiful attitude of a dying Bacchante. A bust (No. 39), stated in the catalogue to be unknown, of good workmanship, I take to be that of Julius Cæsar; at least, it has a most striking resemblance with the admirable bust of him in the Berlin Museum.

Head of Apollo (No. 4). In the noble form and the animated expression, it recalls the Apollo in the collection of Count Pourtales at Paris: the admirable execution of all the parts, especially of the rich, sharp, beautifully-arranged hair, heightens the charm. Unhappily, the nose, and a part of the cheeks, are new. The head of a Diana (No. 2) is, for execution, especially of the rich hair, one of the most highly finished that I know; half the nose, the chin, and part of the cheeks, are unfortunately restored. A beautiful female bust (No. 79), the lower part of which is enclosed in a flower, on which account Mr. Townley pronounced it to be Clytie, metamorphosed into a sunflower. He bought it at Naples, from the Lorenzano Palace, in 1772.

A valuable collection of Roman and Etruscan sarcophagi and inscriptions, such, however, as are frequently met with elsewhere. There are in all forty-six pieces.

OLD PERSIAN AND INDIAN SCULPTURES.

The first consist of a considerable number of bas-reliefs which adorned the ruins of the ancient palace of the kings of Persia at Persepolis; partly the originals themselves, partly plaster casts. The heads are dignified; this is in an especial degree peculiar to the sovereigns on the throne, towards whom several figures, following each other, bow with much solemnity. The rectilinear snapped folds of the long garments have also some resemblance to those of the old Greek sculptures. The proportions of the bodies are correct, the hands natural and well formed. Horses too, where they occur, are well made, except that the heads are too short and thick. The relief, which is throughout low, does not so decidedly stand out from the back-ground as in the Greek sculpture; but within the exterior outlines of the figures the same principle is followed, by which the several parts are indicated, more by abrupt sinking than by rounding. The execution is, on the whole, neat and careful, especially in Nos. 86 and 89. Some architecture with stellated ornaments in No. 22, and the wheel of a carriage,

are very elegant. These monuments certainly give no unworthy idea of the manners and actions of the old Persian kings, such as Cyrus or Darius Hystaspes.

The specimens of Indian sculpture are far inferior to them. They consist of statues, or very high reliefs; extremely deficient in style, and very barbarous. The type of the face is very disagreeable, the lips swoln, the eyes placed obliquely, the nose long, narrow, and like the whole oval, very pointed. The bosom and hips of the females excessively large, and the waist extravagantly slender: the execution, however, is tolerable. We must not, however, draw a conclusion from these sculptures respecting the art of the Indians in general; for many sculptures from Java, in the Museum at Leyden, and some in the Museum at Berlin, show far more feeling for style, and a better taste.

ANTIQUITIES.

The collection of antiquities, small sculptures, sarcophagi, utensils, weapons, ornaments in gold, silver, bronze, terra cotta, and glass, belonging to the Babylonians, the Indians, the Greeks, Etruscans, Romans, and ancient Britons, contained, in the year 1835, many objects of great interest, including the Portland Vase, and the Bronstedt breastplates. It consisted chiefly of the collection, in great measure of bronzes, bequeathed to the Museum by Mr. Payne Knight, which had been principally formed by the purchase of that of the Duke de Chaulnes, and of other acquisitions in Greece and Italy; also of the collection of Babylonian-Assyrian cylinders purchased in 1825 of Mr. Rich. The following purchases and presents have since considerably added to this department, and have in many respects rendered it the richest collection of the kind:—

1836. A large British corslet of gold, found at Mold, in Flintshire.

1839. A fine white Roman lavacrum, presented by Lord Western.

Etruscan sarcophagi, and various gold ornaments found with them, purchased of M. Campanari.

1841. A fine collection of Etruscan gold ornaments, purchased of the same.

A collection of bronzes, including a Venus with Pantheistic emblems, purchased of Mr. Millingen.

Babylonian cylinders and other antiquities, purchased of Mr. C. Stewart.

1846. A collection of Etruscan gold ornaments, purchased of M. Campanari.

A valuable collection of bronzes and terra cottas, chiefly from the Basilicata, purchased from Mr. J. R. Stewart's executors.

A large collection of Babylonian cylinders and oriental engraved gems, purchased of Mr. J. R. Stewart's executors.

A collection of Britanno-Roman antiquities in metal, portions of horse-furniture, discovered on the Paldon Hills, Somersetshire.

1847. A collection of bronzes, some of very fine style, found in the lake of Monte Falterona, purchased of M. Campanari.

A collection of Britanno-Roman antiquities, consisting of portions of armour, horse-furniture, and pottery, discovered at Stanwich, in the North-Riding of Yorkshire, and presented by the Duke of Northumberland.

1848. A collection of sacred vessels and implements in silver, found at Lampsacus in Asia Minor; among them are a patera, spoons, and candlestick: presented by Lord Cowley.

Ivory earrings, bronzes, and other antiquities, from Mr. Layard's excavations at Nimroud.

1849. Five inscribed mirrors in bronze, purchased from Dr. Emilius Braun.

1850. Roman fibula, chains, and bracelets, purchased from Dr. Emilius Braun.

Roman antiquities found in France, purchased from Mr. Martin.

Finally, a few purchases have contributed to the commencement of a collection of Christian and mediæval antiquities.

Considering how richly England is endowed with monuments of mediæval art, and how much the feeling for this department has been lately awakened, it may be fairly expected that presents and legacies, as well as purchases, will soon raise this collection to a par with the others.

A quadrangular apartment, lighted from above, contains a variety of small objects, chief of them of the greatest value. In the centre of the room stands, upon a pedestal, the universally-celebrated Portland Vase. This vase was found in the sixteenth

century in a sarcophagus, in the sepulchral chamber called Monte del Grano, on the road from Rome to Frascati, and was called, after the family into whose possession it first came, the Barberini Vase. About sixty years ago, Sir William Hamilton, who had become possessed of it, sold it to the Duchess of Portland, from whom it received its present name of the Portland Vase. In the year 1810 it was placed by the Duke of Portland in the British Museum. This very elegantly-shaped vase, which is about ten inches high, consists of a dark blue glass, over the surface of which a fine coating of white opaque glass was melted. On this white coating the figures which were to adorn the vase were drawn, executed in the manner usual in cameos, and then all that part of the white coating not included in the outlines of these figures was ground off, so that they are very strongly relieved by the dark ground of the blue glass, and produce an effect resembling that of the onyx cameos. The relief of these figures in the thin coating is so low, that the general form of the vase is not broken by it, and all the parts within the external outline are most delicately modelled on the principle of the reliefs in the Panathenaic procession, by almost imperceptible elevations and depressions. Winckelman endeavoured to establish an identity between this subject and the fable of Peleus and Thetis. This interpretation, however, met with but few supporters, from the circumstance of the hero being here welcomed by the female figure with the serpent, while the generally received version of the fable supposes him to have obtained her after great opposition. An English archæologist, Mr. Watkiss Lloyd, has, with much ingenuity and learning, endeavoured to establish Winckelman's interpretation.* If, however, he be disposed to consider the workmanship of this vase as coeval with the sarcophagus in which it was found, namely, the period of Septimius Severus, I am not prepared to adopt this opinion; but the delicacy of the forms and the singular grace of the movements show that they are of the period when art was in its highest perfection. The execution of the heads and the folds of the drapery is very slight, and sometimes almost meagre. This vase, which was probably made in the first century, has once been broken, but all the pieces are there, except one very small one.† Mr. Haw-

* The Classical Museum, No. 21, 1848.

† The restoration of the vase after its wanton destruction in 1845 is most admirable.

kins, the obliging superintendent of this department, showed me a considerable number of ancient fragments of similar vases, which throw an interesting light on the mechanical process of such works. Some were still superior in execution to the Portland Vase. I greatly admired the variety of the beautiful patterns in manifold assortments of colour. A similar fragment, now placed on one side of the small pedestal on which the Portland Vase stands, is of marvellous beauty. The profile of a youthful head in a Phrygian cap shows a singular purity, roundness, and delicacy of form. The stooping position, the forefinger pointed towards the mouth, most admirably give the expression of reflection. The drapery is also of excellent style.

Of the objects arranged in the glass cases on two sides of this same room, the following are the most remarkable. First, the ivory reliefs discovered at Nimroud by Mr. Layard, many of which correspond in character with the large sculptures; for instance, a winged lion in walking action, the mane of which hangs between the front feet in an apron-like form. The fragment of another similar lion shows that several of these figures were arranged together in arabesque fashion. The same is apparent in the figures of several cows, which are all looking round after their calves, and also in two small sphynxes in an architectural framework, which, especially in some of its convoluted forms, bears a surprising resemblance to the mannered inventions of the Renaissance style of the latter half of the 16th century. Lastly, I noticed the largest piece of all, representing fantastic winged beings, unfortunately much injured. The workmanship of these ivories, especially of the last, is very careful.

By far the larger portion of them, however, prove the reaction of Egyptian art in these countries. The proportions of the figures, the character of the heads, the conceptions of the forms, and the treatment of the flat relief within the deep, circumscribing intaglio, display an astonishing coincidence with Egyptian sculptures. In some parts also hieroglyphics are found. The deciphering, however, has brought a name to light which does not occur in Egypt, and belongs to another language. Two figures seated opposite each other, in excellent preservation, and a portion of another, are of extraordinary delicacy of workmanship; a kind of honeycomb ornament on the throne, on the borders of the gar-

ments, and on the head-dresses, which was formerly filled with a black substance, is still perceptible in some parts. Also two figures standing, one opposite the other, and seven single standing figures, some of them with one foot upon a lotus-flower, are very remarkable. Four separate heads, seen in front, and enclosed in an architectural framework, as if looking over a balustrade, correspond wonderfully with the heads upon Egyptian capitals of columns, only that the eyes here are not inclined upwards One small head is remarkable as approaching the round; also two pairs of clasped hands are distinguished for truth of action. The fragment of a foot, however, surpasses in purity of beauty and excellence of workmanship all the other ivory specimens.

In 1851 a considerable addition was made to these Assyrian antiquities, in a collection of bronze pateræ, discovered also by Mr. Layard in the ruins of Nimroud. The greater number of these are in a very shattered condition and strongly oxidized. The form is simple, but elegant. Two of them, which have been cleaned, were found to be decorated with excellent embossed work in the very thin metal. The figures of goats are of wonderful truth of nature. The representation of the goddess Athor gives evidence of Egyptian influence. The same may be said of a third dish, beneath the thick patina of which, slender and delicate figures in the Egyptian style have appeared, and which is especially remarkable for the tasteful border which, with much feeling for beauty, diversifies the flat surface.

Among interesting fragments of objects, a portion of the lip of a vase, of rock crystal, is remarkable for the beauty of its polish.

No one would have thought that an Assyrian specimen of so perishable a kind as that of painting could have been preserved to us. A small picture, however, is to be seen here, which represents in decided and delicately drawn outlines, a king, with an attendant bringing sacrifice to an idol. The latter personage is only partially visible, but the other figures correspond in every way with the sculptures.

The collection of engraved gems in another glass case contains some that are very beautiful, but it cannot be compared with that of the same kind at Paris, Vienna, or Berlin.

Another case exhibits a very interesting collection of antique ornaments in gold, the greater part found in tombs in Etruria.

Some necklaces and earrings are remarkable for the uncommon elegance of their forms and the delicacy of the filigree work.

In other glass cases are deposited objects belonging to the middle ages. A quantity of silver ornaments found in old burial-places in Ireland are particularly interesting. A row of armlets resemble those occasionally discovered in the graves of the ancient Germans.

Another case also of gold ornaments of the middle ages contains some choice specimens of ecclesiastical relics. Among them may be particularly noticed a stately metal cross, which was used in processions, and a very ancient Irish crozier, which, instead of terminating in the usual spiral form, ends in a simple crook.

Here also may be mentioned several other interesting objects of the middle ages, kept in glass cases in the adjoining room.

The half of an ivory dyptich, with a Greek inscription, which I had not time to transcribe, though judging from its pure antique style, unmixed with any trace of Byzantine feeling, it is scarcely later than the 5th century.

The half of another dyptich, with various Christian subjects, may be considered of German origin, and belonging to the end of the 11th or beginning of the 12th century.

Some chessmen, more than sixty in number, made of walrus-teeth, are very remarkable. They were found underground in the north of Scotland. The human forms are very contracted and rude, but the Roman decorations which form a different pattern on the back of each are careful and beautiful.

The most interesting objects to my view were some fragments of wall-painting, representing the history of Job. These formerly decorated the old chapel of St. Stephen's, which was removed to make way for the new Houses of Parliament. They are painted upon a red coating of the stone, with a very considerable body of colour, the thickness of which may be seen from the black ground, which is cracked like an oil painting, and has fallen off in portions. Although much injured, they show both in the heads and in the motives a very admirable master, who, in flowing forms and feeling for beauty, exhibits a striking likeness to the Sienese school, and especially to Pietro Lorenzetto. The expression of a female figure, struck by a falling building, which a demon is

demolishing, is particularly beautiful. The modelling is also very careful, and the light broad and freely laid on. These small figures may be therefore safely attributed to an English painter embued with the influence of the Sienese school. They are considered, and rightfully so, to belong to the latter period of Edward III.

VASES.

Until the year 1835 the collection of vases in terra cotta consisted merely of those belonging to Sir William Hamilton's collection of antiquities, purchased as early as 1772 for 8400*l.*, and thus fell far short of the chief collections on the Continent. Since then, however, no department of art has been so richly increased as this, so that the collection of vases in the British Museum may now be considered as the first in the world. This especially applies, both in number and choice, to those which were found in Greece itself; also to those derived from Magna Grecia, which are as remarkable for size and beauty as they are for the character of the representations upon them. In vases also of the hieratic style, this collection yields to no other, either in number or quality of art. The separate purchases which now constitute this collection are as follows:—

1836. A numerous selection from the Durand collection at Paris.

1837. A selection from the Canino collection.

1842. The rare and interesting collection of Athenian vases found by Mr. Burgon in the course of excavations at Athens; among them the celebrated Panathenaic amphora, published by Mr. Millingen and O. Müller.

A large vase in the Basilicata style, representing Pelops and Œnomaus, purchased from Mr. Millingen.

1843. Eighty vases and twenty tazzas, comprising many of the more choice specimens of the Canino collection, purchased from that prince.

1846. Two jugs, surmounted by tall female figures in coloured terra cotta, with other vases, part of the above-mentioned collection of bronzes, &c., belonging to Mr. J. R. Stewart.

1847. A few vases collected by Mr. Millingen.

A very remarkable Greek crater representing the death of

Memnon, and a cup with the gods seated, purchased from Dr. Emilius Braun.

1849. A vase from Ruvo, with the subject of Pelops and Lycurgus, purchased from Mr. C. Stewart.

Several vases from Mr. W. Hope's collection: among them, one representing the birth of Minerva; another, a scene from an ancient comedy.

1850. Very ancient vases, found with Egyptian bottles and alabaster figures at Pollidrara, near Vulcy, in Italy. Many of them are covered with designs of an Assyrian character.

Tazza, with the labours of Hercules; another with figures engaged in gymnastic exercises; an amphora, with Hercules in the garden of Hesperides, purchased from Dr. Emilius Braun.

Among the presents are particularly interesting handles of terra cotta vases, found at Alexandria and in Sicily by J. S. Stoddart, Esq., and presented by him. These are stamped with the names of magistrates, and with the devices or types which occur on the coins of Rhodes, Cnidus, and other Greek cities. They afford much historical and numismatical information.

The terra cotta vases are contained in a fine apartment lighted by three windows from above, the walls of which are appropriately decorated with copies of the wall pictures in the excavated tombs of the Tarquinii. The greater portion of them are placed in glass presses. Besides these a considerable number are preserved in eleven glass cases in two double rows in the centre of the room, so that they may be inspected on all sides. These cases contain three shelves, one above the other, the lowest being almost on a level with the ground, and far too low for examination. It is a pity that a fourth shelf above is not rather provided for the very beautiful vases thus unfavourably placed, and that vessels only of an inferior quality, such as always occur in large collections, are not transferred to these low positions.

Of the vases in the so-called archaic style, more particularly valuable for the designs upon them, and as specimens of old Grecian art, I will only remark that a considerable number are preserved here of which many are distinguished for their size and subjects.

The class of vases of the so-called transition style, with black figures on a light ground, is also considerable. The size of the vessels, the strange subjects, careful execution, and excellent pre-

servation, render this department very interesting. I must content myself with noticing a few of the most remarkable.

A hydria, or water-vase (No. 447). On one side the Dionysiac festival, with Ariadne, Mercury, Vulcan, and Bacchantes; on the other, the combat of Achilles and Memnon over the body of Antilochus.

A hydria, No. 454, with Hercules at banquet, the strangling of the Nemæan lion, and a stag-hunt.

A hydria, No. 475. On the one side the combat between Hercules and Cycnus; on the other, female figures drawing water from the fountain of Calirrhoe.

A vase, No. 564, with the birth of Minerva from the head of Jupiter, one of the richest and most interesting representations of this subject; and with a warrior named Callias, with his charioteer in a chariot.

The celebrated Panathenaic amphora, No. 569, discovered by Mr. Burgon in 1813, without the walls of Athens. Of all the prize vases, so called from the inscriptions showing them to have been given as prizes in Athens, this, judging from the Biga and the Minerva represented upon it, is probably the most ancient and remarkable. Five other prize vases are also here.

I proceed now to those vases of a fine style, with yellow figures on black grounds. The lover of Greek beauty will be quite dazzled with the abundance here presented of the finest things of this kind. The examination of the paintings on these vases has renewed my conviction that many a thought of the great Greek painters is embodied in the finest forms of beauty that we possess. Meanwhile it is interesting to observe the variety of artistic feeling which characterises these vases. The vases with Bacchus and Ariadne, No. 42, and the sacrifice of Jason, No. 804, have that simplicity in the composition of the lines and conception of the forms which we associate with the pictures of Polygnotus. Menelaus and Helen, No. 807, unite with this something touching and dramatic, which reminds us of pictures by Timanthes. The birth of Pallas, No. 741, is worthy to be placed on a par with this last. Another vase, No. 1266, the subject of which is unintelligible to me, is so graceful in the movements, so delicate in drawing, so rich in tasteful accessories, and so complete in execution, that we may fairly imagine we see in it a reflex of Apelles

himself. The vase also, No. 788, with Bacchus killing an enemy whom his panther is also biting, is as original as it is beautiful. The Bacchanalian, No. 270, is one of the most beautiful of the innumerable representations of this class; and the comic vein of the Greeks is admirably seen in two kneeling figures of satyrs who are see-sawing. Other vases are very attractive for the form in which they bring well-known subjects before us: as, for instance, Medea, No. 707, from whose caldron the figure of the juvenilised ram is rising; also Ulysses listening to the song of the Sirens. The vase, No. 801, with the subject of the arrival of Perseus at the court of Cepheus, is of rare elegance, and very rich in the details. It proceeds evidently from the same studio as the beautiful vase in the Berlin Museum, with the fight of Cadmus and the Dragon.

Of the large number of beautiful cups I have only space to notice the following:—A banquet of the Gods, No. 84*, with their names written by the side, of uncommon delicacy of drawing in the details. The other with the acts of Perseus, No. 824, among which the defeat of the sow of Cromyon is the chief subject. No. 864, with some of the labours of Hercules: within, the overcoming of the Nemæan lion; without, his fight with Achelous, and his driving away the oxen of Cacus. No. 840, a young man on horseback, which corresponds in style and feeling with the youths in the Panathenaic procession.

Especially choice is the set of drinking vessels (rhytons) in the form of human heads; for instance, a head of Venus, No. 1256, of uncommon delicacy and elevation of form, and in wonderful preservation. A bacchanalian dance also, on the upper part of the vessel, is charming. Another head of the same goddess, No. 1564, is of equal interest.

A room next to this, filled with antiquities, contains in eight cases the rich collection of vases found in Greece. A number from Athens itself, in a style of art of the highest antiquity, are very remarkable. In the rudeness of style with which the ornaments and animals are painted in brownish colour upon a somewhat lighter ground, they agree with those archaic vases so often found in Sicily, which were formerly mistaken for Phœnician.

Among the many lecythi or oil-vases, the commonest form of vase found in Athens, I may remark No. 2835, Minerva in the

act of pouring out nectar for Hercules. In these small figures, consisting of black outlines with separate coloured portions, such a feeling for beauty, delicacy of form, and mastery of execution is evinced as to warrant the highest estimate of the development of such painting during the prime of that period of art in Greece, when every variety of this style was practised. The preservation is also admirable. I was next struck with the representation of a woman at her toilet-table, with a female attendant behind her. The largeness of the forms, the elevation of the motive, and the considerable remains of the thickly laid on paint in hair and drapery, render this very interesting.

Besides these, here is a considerable number of vases which are not often found in Greece, with black figures upon a yellow ground, and yellow figures on a black ground. Of the former, a Theseus and the Minotaur, without number, is as remarkable for the subject as for the beauty of form of the vase. Also a Minerva, No. 2670. Of the latter, Nos. 2929 and 2930, representing two youths in animated action, evince, in the beauty of conception, elegance of form, and mastery of execution, the full spirit of the noblest time of Greek art. A small pyxis, No. 2923, with Cupid and other figures in white and blue, is most attractive for the extreme freedom and elegance of motive and delicacy of execution. A small œnochoe, or wine-jug, No. 2933, with a boy creeping towards a footstool on which an apple is lying (the figure treated in white), is of the highest charm and naïveté. Surpassing, however, every other in the marvellous beauty of motive, is a lecythus, No. 2847, Electra with her maids at the tomb of Agamemnon, sketched with intelligence, in blue, crimson, purple, and green. In point of invention, Greek painting is here presented to us in its highest form. As a remarkable proof that in Athens even funereal urns were painted, I may mention a vase found in the Pyrhœus, of circular form, in which there are still some remains of bones.

COINS.

The collection of coins in the British Museum, up to the year 1839, contained many valuable Greek and Roman specimens; but both in number, rarity, and good preservation, was inferior to the collections of Paris and Vienna. Since that time, however, the acquisitions in this department have been so con-

siderable and so fortunate that the collection may now be considered first-rate in every respect. I give the most important purchases according to the years in which they occurred:—

1839. 568 Greek coins, collected in the East by the Rev. T. V. J. Arundell.

1840. 420 coins, principally of Magna Grecia, collected by Mr. Millingen.

806 Greek coins, purchased from Mr. Stewart, 525 of which were the best in his collection.

1841. Mr. Burgon's collection of Greek coins, the result of many years' residence in the East, and containing many specimens of the greatest beauty and rarity.

Mr. C. Stewart's collection, containing many Sicilian specimens of extreme beauty.

1843. About 2600 coins and medals from the collection of the late Dr. Nott, of which 35 are gold, and 1041 silver.

1844. About 4050 coins from the collection of the Duke of Devonshire, comprising a large number of very rare Greek imperial coins.

140 gold, 258 silver, and 281 copper coins, from the well-known collection of Mr. Thomas. This purchase has greatly enriched the collection, as Mr. Thomas's coins were unrivalled for beauty and preservation. Among the number are the unique silver tetradrachm of Alexander of Pheroe, and the gold octodrachm of Berenice Queen of Egypt.

1845. 24 silver decadrachms of Arsinoe, the wife of Ptolomæus Philadelphus; and 103 tetradrachms of Ptolomæus Sotor, purchased from Mr. Harris, of Alexandria.

1847. The very valuable collection of 2500 Oriental coins, formed by the late James Stewart, Esq., and purchased from his executors.

1848. About 200 Grecian, Roman, and English coins, from the Pembroke collection; some of them of great rarity.

1850. A small collection of very rare Greek coins, formed in the East by Colonel Rawlinson.

A collection of Greek coins, purchased from Mr. Borell, of Smyrna.

It would be impossible for me to enter into any particular description of these rare and beautiful coins thus gathered together.

A selection of specimens belonging to the finest period of Greek art, in a state of such admirable preservation that they looked as if only issued yesterday, afforded me the highest artistic gratification, and are calculated to lead to most interesting conclusions as to the perfection developed by the best sculptors of works of that large scale most popular among these much favoured ancients. Of the progress of antique sculpture in detail no idea can now be formed, except from a full and chronologically arranged set of coins belonging to one city. The coins of Alexander the Great present a wonderfully rich succession of this kind. Of those coins alone bearing the head of Pallas on the obverse, and of Victory on the reverse, no less than 53 gold specimens, from various mints, are here seen in the most admirable preservation. Of the silver coins belonging to the same reign, with the head of Hercules on the obverse, and Jupiter enthroned on the reverse, one of those purchased from Mr. Burgon is particularly remarkable. The head of the Hercules, in whom the Pancratiast ears are distinctly formed, is of noble conception; and the relief is distinguished by a treatment of fine style and by a masterly execution. A tetradrachm, with the same types, discovered at Nimroud by Major Rawlinson, is a unique. Very admirable coins are also among those issued by the Generals and successors of Alexander. A silver coin of Lysimachus is especially worthy of note. It is in admirable preservation, and contains on the obverse the head of Alexander—the best representation, without all doubt, existing of this great individual, who combined the heroic soul of an Achilles with that development of Greek cultivation such as Aristotle was fitted to impart. It is not possible to conceive a more living and poetic union of lion-hearted courage and noble enthusiasm than these grand features convey. The ram's horn at his side indicates him as the son of Jupiter Ammon. The execution of this coin, which is in bold relief, is of singular breadth, and of a carefulness only to be compared to a cameo. On the reverse is Pallas. Another coin of the same type is also very beautiful. A coin of Demetrius Poliorcetes is as remarkable for the noble features of the head on the obverse as for the beautiful motive of the Neptune on the reverse.

Among the Sicilian coins, some from Palermo are worthy of mention as next in interest to the well-known tetradrachm of

Syracuse, with the head of the nymph Arethusa, of which several specimens of the highest class are here. Also four silver coins, one with the head of Ceres on the obverse, and a horse on the reverse; two of the same type, only that a palm-tree is introduced next the horse; and one with a particularly grand conception of the head of Ceres, with Pegasus on the reverse.

Finally I may mention two great rarities. The one is a large brass coin of the Emperor Commodus, called in the surrounding inscription Britannicus, with the impersonation of Britannia, an enthroned figure of noble motive on the reverse, bearing a kind of sceptre in her right hand and a spear in her left, and with a shield beside her. This coin is of the utmost significance and interest for England. The second is a silver medal of the Emperor Priscus Attalus, of unusual size, with his head on the obverse, and a full length figure of him upon a throne decorated with lions' heads, and a Victory on the right hand, on the reverse. The form of the crown is the original type of those which occur in the old miniatures of the Carlovingian kings. The execution is very rude and barbarous.

The two celebrated breastplate fastenings, or fragments of a Greek suit of armour, which were found in a tomb in southern Italy, and were long in the possession of Mr. Brönstedt, are by far the most valuable. Each of these has the group of a Greek overpowering an Amazon, most delicately chased in very thin plates of metal. Both have suffered much by oxidation, so that each of the Amazons wants an arm. The surface of the right one is especially much corroded. They are the finest specimens of this kind that have come down to us from antiquity, which I have yet seen. All the advantages of entire freedom in the art are united in them with the salutary architectonic laws of the earlier period. As these ornaments were placed symmetrically on the two sides of the breast, the general design in each is the same. The Greek, wearing only the chlamys and helmet, has already with the right hand laid hold of the hair of the Amazon, who has sunk upon her knee, and holds in her left hand a large round shield, which, however, is preserved in only one of them. They rather express in general, victory and defeat, than the act of putting to death. In the same manner as in the Metopes of the Parthenon, a certain composure is united with the most violent exertion. In the details, however, a slight variation may be discovered, for the one Amazon still resists, the

other makes no further effort to ward off death. In the rather short proportions and the treatment of the drapery, there is a great resemblance with the frieze of Phigalia ; but here everything is most delicately and perfectly executed in the figures, which are scarcely three inches high. The expression of pain in the countenance of the mortally-wounded Amazon on the right breastplate is very remarkable, and the head of the Greek on the left particularly noble. Even the little shields and helmets have delicate ornaments. We see how high in the scale of art such an ancient Benvenuto Cellini must have stood.

Among the other bronzes a large raven struck me, by the singular finish of the plumage. Also a lectisternium of the most delicate shape, in which beautiful silver ornaments are inlaid ; and a candelabrum, which, in size, form, and workmanship, is of a very rare kind.

Lead weights, marked with the names of different emperors, which were found in England, are interesting, as proving the ancient working of the lead-mines in this country.

LETTER V.

BYZANTINE MSS. Remains of Book of Genesis. Evangeliarium (Additional, No. 4949). Ditto (Add., 5111). Ditto (Add., 11,838). Psalter (Egerton, 1139). Evangeliarium (Harleian, 1810). Ditto (Harleian, 5790).——CARLOVINGIAN MSS. Evangeliarium, called the Codex aureus (Harleian, 3788). The Vulgate.——FRENCH MSS. Evangeliarium (Add., 11,739). Psalter (Add., 16,975). Apocalypse (Add., 17,333). The Bible (Harleian, 4831). Missal (Harleian, 29,940). Roman de la Rose (Harleian, 4425). Poem and Ballads. French translation of work by Boccaccio. Book of Prayers (Add., 728).——NETHERLANDISH MSS. The Vulgate (Add., 17,738). Missal (Add., 16,949). Psalter (Biblia Regia). Office of the Virgin (Add., 16,997). Poems of Christina of Pisa (Harleian, 4431). Missal. Psalter (Cotton.) Some sheets of parchment (Add., 12,531).

IN reference to the remarks in my Preface upon the importance of miniatures as a portion of the history of art, I may now observe that since the year 1835, and chiefly owing to the representations of Sir Frederick Madden, most valuable purchases of manuscripts of all countries and epochs have been made by the British Museum. In no respect have my researches been met in a more completely different spirit than in this department of the Museum on my former and on my present visit; for, while in 1835 I was only permitted to inspect such few MSS., the numbers of which I had with infinite trouble obtained elsewhere, I was on this occasion so favoured, by the kindness of Sir Frederick Madden and Mr. Holmes, as to be allowed the freest access to all the treasures under their care. I am also under the greatest obligation to Mr. Bond for the valuable time he devoted to me, not only in supplying me with every MS. to which I desired in any way to refer, but in assisting me with his palæographical knowledge, which was of the utmost value in deciding the dates of the English MSS. On most occasions his opinion, which was founded on the character of the writing, corresponded pretty closely with mine, which was founded on the nature of the art displayed in the miniatures. I was thus enabled to convince myself of the truth of a remark I had hazarded in my former edition,* namely, that I had

* Kunstwerke und Künstler in England, vol. i. p. 135. Kunstwerke und Künstler in Paris, pp. 262-398.

not only seen but a small portion, but that by no means the most valuable portion of this collection. Nor do the limits of this work permit of my describing more than the most important of these MSS., nor by any means all the works of art contained in them of which I took notes. I have, however, dwelt at greater length upon the English specimens, from the circumstance of their supplying the *only* means of tracing the historical development of English painting from the 9th to the 16th century—having already attempted the same as regards French and Netherlandish painting from similar sources in the Bibliothèque Nationale at Paris. In order, as far as possible, to promote the researches of any reader who may desire to undertake a study of old miniatures with this book in hand, I proceed to describe the productions of the various nations in the order in which they at all events influenced each other. I begin, therefore, with the Byzantine, then proceed to the Carlovingian, the French, the Netherlandish, the Anglo-Saxon, Irish and English, the German, Italian, and, finally, the Spanish.

In order to avoid unnecessary repetition, I may observe here, once for all, that, except in instances where another material is mentioned, all the manuscripts are written on parchment.

BYZANTINE MSS.

In Constantinople, up to the time of Justinian, 527-565, the style of painting, both in conception, form, and colour, was much the same as that which has been preserved to us in the paintings at Pompeii; while the spirit of Christianity, operating upon the artistic Greek nature, stimulated it anew to beautiful and original inventions. In a few single instances this style of art was maintained until the 10th century, but, generally speaking, a gradual degeneracy ensued, which may be dated from Justinian's period. The proportions of the figures gradually became exaggeratedly elongated, the forms contracted with excessive meagreness, the motives of the drapery grew paltry, appearing either in narrow parallel folds, stiffly drawn together, or so overladen with barbaric pearl and jewels as to exclude all indication of form. The flesh assumed a dark brown tone, the other colours became heavy, gaudy, and hard, while in glories, hatchings, and grounds, gold was called into requisition. In these qualities, united to a gloomy and ascetic character of heads, consist the elements of the Byzantine

school. Partly, however, from the preservation, in this otherwise unattractive form, of many a beautiful old Christian motive, partly from the introduction of new conceptions, and, lastly, because Byzantine art at different periods, and especially in the 13th century, exercised a powerful influence on the schools of the West, it assumes the greatest importance in the history of art. The MSS. here preserved furnish ample materials for exemplifying this statement.

The remains of the celebrated Book of Genesis, partially destroyed by fire (Cot. MSS. Otho, b. vi.), in Greek capitals, probably belonging to the 5th century. At my first visit, in 1835, I found the leaves still quite crumpled up with the effects of the fire. Since then they have been successfully smoothed out, and mounted on separate sheets of paper, so as to admit of a due estimate being formed of their style of art. Like the miniatures in the well-known Book of Genesis in the Imperial Library at Vienna, to which, however, they do not, as was reported to me, appear to belong, they are introduced into the text in long diagonal bands. They display the antique style, both of conception and execution. The motives are highly animated and natural; the proportions somewhat short. These remarks apply especially to pp. 186, 19 a and b, and 27 a. Only the hatched gold upon the borders, the glories, and the lights on the crimson mantel, indicate the commencement of Byzantine art.

An Evangeliarium (Additional, No. 4949), folio, 259 leaves of fine parchment, in a large and beautiful minuscule letter, one column, belonging apparently to the 11th century. According to a Latin inscription at the end, purchased in 1745 from the library of Cæsar von Missy, of Berlin. Although the heads of the four Evangelists already display the Byzantine character, which is repeated in the drapery of St. Matthew, p. 13 b, yet the flesh is still of the antique brownish tones. The drapery in St. Mark, p. 80 b, and in St. Luke, p. 125 b, is of purer style; the general tone of colour light and harmonious, and the ground not gold, but coloured. The head of St. John, represented as an old man, p. 201 b, is very dignified, but greatly injured.

An Evangeliarium (Addit., No. 5111), two vols., small folio, in handsome large minuscule letters, in one column, belonging to the 11th century. In the first volume, which contains 211 leaves, are portions of the richest example of the Greek canons I am acquainted

with, taken from another MS., and pasted into pages 10 and 11. These two leaves are entirely gilt, with very peculiar pilasters painted in brown, with an archivolt above; the usual text accompanying being in beautiful capitals. In the archivolts are three of the Evangelists, treated quite like antique busts. From the orange colour of the flesh tones, the dark colours of the rich patterns on the shafts of the pilasters, and the whole general treatment, these two fragments can scarcely be older than the 9th century. P. 12 b: St. Matthew, in heavy Byzantine brown flesh tones, but with drapery of a still tolerably pure antique style, both in form and colour, while the desk and the architecture already display the dark colours of the Byzantine school, and the ground is gilt. The picture of St. Mark, at the head of his Gospel, is probably torn out, and the rude decorations over the text are doubtless by some Western hand. In the second volume, containing 238 leaves, is St. Luke, p. 3 b, in a brownish crimson robe, but conceived quite in the style of the St. Matthew, only better preserved. St. John, p. 134 b, is in a light blue tunic and light greenish toga, represented as an old man, stern and dignified. The treatment, in colours of a gummy vehicle, is careful and solid.

An Evangeliarium (Addit., No. 11,838): judging from the form of the minuscule letter, it belongs to the first half of the 12th century. I mention this as a specimen of the time the traditions of antique painting continued. The four Evangelists have still, both in conception and action, quite an antique aspect. St. Matthew, with white hair, is writing his Gospel. St. Mark, with black hair, is dipping his pen in ink. St. Luke, with very speaking gestures, is looking at the spectator. The aged and grey St. John, with his hands laid upon the open Gospel in his lap, is also looking at the spectator. The drapery is very carefully executed in light broken colours. In the left corner of each picture is the sign of the Evangelist, with his name in red upon a gold ground. Also the otherwise somewhat uncouth decorations on the opposite page, far from displaying the Arabic influence of this period, show rather an antique feeling.

A Psalter (Egerton, No. 1139), octavo, in a beautiful minuscule letter, one column, with superscriptions and initials in gold. This is a work of the highest order, and in so far unique as combining the most admirable Byzantine art with Western art of equal excellence. This was purchased in 1845 from Messrs. Payne and

Foss, having been formerly in the great Chartreuse at Grenoble, and thence passed into the possession of Dr. Comermont of Lyons. From the circumstance of the death of Baldwin II., King of Jerusalem, and that of his Queen, Emorfia—events which occurred on the 2nd of August, and 1st of October, 1131—being mentioned in the calendar, as well as from the contents of some prayers, it appears probable that this MS. was originally executed for Melisenda, the eldest daughter of that couple, wife of Fulques Count of Anjou, who followed her father to Jerusalem in 1131, and died 1144. In corroboration of this, we find the cross from the arms of the King of Jerusalem worked on the back of the volume. The ivory covers containing this work are the most beautiful specimen I know of alto-rilievo work in the romanesque style * of the 12th century. In the centre of the upper side are six elegantly enframed circles, containing David killing the lion and the bear—anointed by Samuel—overcoming Goliah, whose shield is like that in the tapestry at Bayeux—receiving the sword from Abimelech—as a penitent before the Almighty—and, finally, accompanied by the four strong men, playing the Psalter. In the spandrils of these circles are seven Virtues subduing seven Vices: Fides conquering Idolatria; Humilitas, Superbia; Fortitudo, strange to say, Avaritia; Concordia, Discordia; Sobrietas, Luxuria; Pudicitia, Libido; and Patientia, Ira. In the four corners are Bonitas, Benignitas, Beatitudo, and Leticia (*sic*); in the centre, between the two last, Largitas. All the names of the beings represented, and even of the animals, are incised and filled with vermilion; all the eyes and stars are expressed with little black stones. The border is decorated with the richest design in the Romanesque taste, with fishes, doves, and grapes, introduced, doubtless, with some symbolical intention, and set with numerous turquoises and garnets. The lower side, which is similarly ornamented and subdivided, contains the six works of mercy in the six circles, each of which is performed by a king, in the richly jewelled costume of the Greek emperor, indicating, probably, King Fulco of Jerusalem. In the angles, well arranged as regards the space they occupy, are two animals torn by panthers, with peacocks, doves, and other

* The "romanesque style" is the term given on the Continent to that style of architecture also called the circular, or Norman, which occurs between the antique and the Gothic—that is, from about the year 900 to 1200. It is applied equally to the sculpture, carving, and painting of that period.

birds introduced. The short and broad proportions, full faces of a clumsy round type, with short nose, eyes far apart, and a straight horizontal line for the mouth, the antique forms of the drapery, as in romanesque sculptures,—these characteristics, together with the Latin inscriptions, indicate a Western artist, whose name may perhaps be intended by the word "Herodius," on the lower side. The motives are true, though all attempt at forcible action is lame, and the execution highly careful. In the connexion of the circles it is evident that the ancient dyptichs have directly or indirectly supplied the patterns. The architectonic style of the borders is of singular delicacy.

The numerous pictures which illustrate this MS. from beginning to end are executed upon gold grounds by a Byzantine artist of great ability for his period. For those who have not the opportunity of becoming acquainted with the Byzantine conception of the chief subjects of the New Testament in other original forms, this MS. supplies the best substitute; and even those who, like myself, have seen numerous specimens of Byzantine miniatures, will find some entirely new motives in this work. The Annunciation is followed by the Nativity, and this, again, as in most Byzantine works, by the Annunciation to the Shepherds. In the Adoration of the Kings the figure of an angel, who is bidding them kneel, is new to me; also in the next picture, the king departing on horseback, with an angel conducting him. In the Presentation in the Temple the aged Anna is holding up her right hand in benediction, according to the Greek rite, with a broad scroll in her left hand containing the Greek words she is speaking. The keel-shaped arch of the cupola of the temple shows the influence of Arabic architecture. In the Nativity the four angels attending is an unusual number; while the Jordan appears, according to the antique personification, as a river god. In the Temptation, which is in two portions, Satan is represented as a black man winged, in contradistinction to the generally hideous forms of the Western school of that time. The Transfiguration is in that Byzantine form of arrangement which Raphael himself adopted, and the motives of the disciples are very good. The Raising of Lazarus agrees in form with the oldest representations of this subject; hence it is that the sisters of Lazarus are given on a smaller scale. In the Entry into Jerusalem an odd effect is pro-

duced by the gold ground, which makes the ass appear as if walking in the air. The Last Supper :—this is arranged like the old love-feasts in the Roman catacombs. The Washing the Feet of the Disciples :—remarkable for the excellent motive of a youthful disciple in the centre. Christ on the Mount of Olives :—the Saviour is lying on the gold ground, which here signifies the mount, with an angel ministering to him ; his figure is repeated below, addressing the twelve sleeping disciples. The Betrayal of Christ : —here the episodical character of the scene between Peter and the high priest's servant is shown by their being both on a smaller scale. The Crucifixion :—the Byzantine elongation of the figure is here strongly given, but the body is not so much sunk as is usual in the Byzantine type of this subject ; the head is very noble : four nails are used, and a footboard ; above are two angels ; below on the right of the cross are the Virgin and St. John, in very speaking gestures of grief ; on the left is the believing centurion, and two soldiers. The Descent from the Cross, with two angels swinging censers above :—this is remarkable, as showing the source whence Duccio took his well-known altar-piece in the cathedral at Siena. That great master, however, has simplified the composition, and increased the grandeur of the motives. In the Entombment, also, we find the origin of the same subject in fresco, with five angels in the air, in the upper church at Assisi, which is generally attributed to Cimabue. The Descent into Limbo, with the two angels above, distinguished for the partially good heads and speaking actions, and for the light colours, with white in the lights, in the antique style, which are still occasionally met with. The three Maries at the sepulchre :—the angel here is a very dignified figure. Christ showing his wounds to Thomas :—the Saviour, in crimson toga and azure mantle, is a very dignified and even majestic figure, of noble action, and excellent drapery. The Ascension :—four angels are holding the edge of the almond-shaped glory (or *vesica piscis*), in which Christ is ascending ; in the centre of the apostles below is the Virgin, with her hands raised in prayer according to the antique style. The Descent of the Holy Ghost :— the apostles are arranged here one over the other, in the fashion of a building, while in front, where a door should be, is a captain, and five almost nude figures of soldiers. The Death of the Virgin :—her soul appears as a little child, which two angels are

receiving in a cloth. The dark stern countenance of the Christ enthroned, between the Virgin and the Baptist, is an allusion, probably, to the Last Judgment, and shows the strict ascetic spirit which the Greek Church had adopted. On the footstool of Christ is the inscription of the Greek artist, in Gothic capitals, "Basilius me fecit." The execution in body colours, which are already principally dark, is very careful, the proportions too long, and the folds of the drapery narrow. The pictures are enframed in narrow borders, with designs which indicate Arabic influence. From this part of the work both pictures and decorations display Western art. Next follows the Calendar, decorated only with the signs of the Zodiac, by an inferior hand; and after that, on a gilt page in black outlines, heading the psalms of the Vulgate, a rich B of a refined architectonic feeling for style in composition. In the upper part is the Western style of flourish, with dragons and birds, and also a centaur. In the lower part is David playing on the psalter, with head and drapery also quite of the Western character. On the opposite page also, upon a crimson ground, in golden Gothic capital letters, are the next following words of the text. Towards the end, introduced into the text, is a picture of the Virgin, with two angels and various saints, evidently by a Western imitator of Byzantine art. The preservation of this MS., of such importance for the history of art, is most excellent.

An Evangeliarium (Harleian MSS. No. 1810), small folio, 268 leaves, in a powerful minuscule letter, one column, probably written about 1200. The Canons, which in point of decoration are tolerably simple, are so far remarkable as showing an antique tradition in the curtains drawn back at the side, and in the two birds introduced as acroteria on each side above, while the keel-shaped arch, which occurs here and there, bears witness to Arabic influence. This MS. is one of those rare examples in which, besides the representations of the four evangelists, a number of other pictures occur. The evangelists and the other large pictures, exhibit a skilful hand, as may be seen in the few well-preserved portions,—for instance, the head of St. Mark. The smaller pictures also much injured, are harder and inferior. I notice only the most remarkable. The Ascension:—Christ is seen in a beautiful almond-shaped glory, borne upwards by four angels, in good action. The death of the Virgin, with Christ in a grey

almond-shaped glory, with very dignified head. The Descent into Hell:—the conception of the Saviour is very noble; St. John is represented both as a young man and as a venerable and powerful old man. The Descent of the Holy Ghost is the same composition as in the last-mentioned MS. The Washing the Feet of the Disciples:—here the robe of Christ is of the most glowing crimson, with the folds drawn in black; the action of the hands is very speaking; also the gestures of St. Peter pointing to his head, as expressive of his sense of unworthiness. The unbelief of St. Thomas:—here, by way of exception, the light, cool, broken colours of the antique style are introduced.

An Evangeliarium (Harleian, No. 5790), quarto, 299 leaves, on fine parchment, in a beautiful minuscule letter, one column, with broad border, probably written in the first half of the 16th century. This MS. is remarkable as showing us the influence of the old Byzantine style still existing in the figures, the motives, in the swarthy flesh tones, and in the treatment: on the other hand, the retrospective influence of Western art, in the forms of the Renaissance, is observable in the draperies, the backgrounds, the architecture, and the ornaments. The picture of St. Matthew is unfortunately missing. On the opposite page, in a compartment of oblong form, is Christ in the centre, in the act of benediction—a noble figure—with the Virgin and St. Peter in the clouds, and two angels in circles at the side. The ornaments, in the style of the Renaissance, are very tasteful here, blue upon a white ground. St. Mark, p. 87 b, looking at the spectator and pointing to the Gospel, shows great freedom of motive. The background is formed by a building in the Byzantine style. On the opposite page, in a similar form, is Christ between two saints, with a similarly ornamented border. St. Luke, p. 142 b, in violet mantle, looking at his pen:—here the background is formed by architecture in the Renaissance style of the 15th century, with vistas, through which blue mountains are seen. The execution of the border, in the same taste, is particularly careful. The page opposite contains the Virgin in the same shape, with the Child in a golden circle before her, and at her side two angels with balls and sceptres. St. John, p. 231 b:—he is represented young, and of great refinement; while the action of writing, the proportions, and the drapery, indicate the admirable influence of Italian art.

The background, also, consists of architecture, heightened with silver (turned black), showing a similar influence. The border decorations are particularly tasteful. On the opposite page is Christ, with a rather long beard, in the act of benediction, with two angels.

CARLOVINGIAN MANUSCRIPTS.

I now proceed to describe the miniatures of the MSS. of that period, two of which are here.

An Evangeliarium (Harleian, No. 3788). With the exception of St. Jerome's epistle to Pope Damasus, the prologue, and the argument, which are all in golden minuscule letters, this MS. is entirely written in golden capitals, of Carlovingian character, in two columns, divided by painted stripes, and hence called the Codex aureus. This very valuable work agrees so entirely with the Evangeliarium executed for Charlemagne, to which historical allusion is here made, which formerly belonged to the private library of the Kings of France, and has now probably passed into the Bibliothèque Nationale,* that I have no doubt that this was also executed by order of that monarch. It also greatly resembles† an Evangeliarium in the Bibliothèque Nationale (Supplement, Latin, No. 686), which, in my opinion, was executed for Charlemagne. As respects the figures, this MS. appears to me the best of the three; in elegance of decoration, however, it may be placed below the others. In my opinion it is rather the latest in date of the three, and belongs to the latter time of Charlemagne, and therefore to the beginning of the 9th century. For besides the types of early Christian art, and the influence of Byzantine painting, which it has in common with the others, and even in a stronger degree, we find here a few single pictures by a hand evidently imbued with local Frankish art,‡ as seen in the miniatures executed for the Emperors Lothaire and Charles the Bald. The Canons, on eleven pages, each divided with arches into four columns, are very splendidly adorned. On the gilt shafts of the pillars red and white flourishes are introduced. The corn-yellow colour of the gold, with the framework

* See description in Kunstwerke und Künstler in Paris, p. 234.

† For further description see Kunstwerke und Künstler in Paris, p. 237.

‡ By the term "Frankish art" is here understood, the art which flourished in the dominions of Charlemagne from about the year 700 to 1000.

of vermilion, indicates a somewhat later period. The capitals are a mixture of the Ionic and Corinthian styles, and the stair-like bases of the columns are richly decorated. In the large archivolt, spanning the four arches, are the attributes of the Evangelists. The painter of the two first pages shows the decided influence of antique art, united with broad treatment. In the centre is a palm, on which is a golden Greek cross; in the angles are trees with graceful birds. The painter of the third page is, however, of the Frankish and more barbarous school — a characteristic sign of this being the line of the nose to the upper lip in the head of the angel. In the centre is a lion, and above a similar cross. The first hand recurs in the fourth page, similarly ornamented, only that above the lion is a delicate arabesque in the form of a lyre. On several later pages occur angels dressed in gold stuffs, in some respects with very animated motives, and capitals of pillars of the early romanesque form; various kinds of stone are imitated in the shafts of the columns. Two columns of blue colour are even considerably twisted, the figures painted upon them in light colour, of good action, and both these and the shadows of the volutes carefully rendered. The page succeeding the canons contains an ornamented border with two crimson stripes in the centre with white designs, indicative of the Frankish school. On the next page, within a large and splendid circle, enframed in the Greek key, in letters of pure Roman character, alternately in gold and silver lines, "Hæc in sunt Evangelia numero quattuor (*sic*) sec. Math: sec. Marcum, sec. Lucam, sec. Johannem." In the upper angles are two peacocks and two other birds; in the lower are two hens and two birds like partridges. The rich border contains many of the same subjects which occur in the last-mentioned Evangeliarium, only not executed with the same precision. But the St. Matthew, on the next page, though very similar to the foregoing, is far superior, and altogether of the Byzantine character, and is surrounded with rich accessories. The preservation is quite marvellous. The initials L. and J., on the opposite page, are very richly adorned with those delicate flourishes which occur in the MSS. executed for Charlemagne. Also the text, as far as the word "Isaac," consists of beautiful capitals. The superb border corresponds with that last mentioned, and both contain the same lozenges

and pearls as in the two MSS. in Paris. Also in the border decorations of the common pages, occur antique Irish, Anglo-Saxon, and Frankish motives, of great refinement and elegance. Among them I particularly remarked an Ionic capital which recalls the semi-column in the Temple of Apollo at Phigalia, in Arcadia. St. Mark, who is dipping his pen in the ink, is also surrounded with rich accessories ; and in the greenish shadows of the head, in his sandalled feet, his tunic of gold stuff, and his vermilion toga, displays the closest imitation of Byzantine art. The beautiful J, on the opposite page, comes out well on a dark green ground, which is new to me. A human head, in this initial, has already that brick-red flesh-colour seen in the MSS. of Charles the Bald. In the picture of St. Luke, who is represented very young, the elements of early Byzantine painting are strongly seen in the insipid broken colours of the drapery, and especially in the yellowish green of the tunic. In the Q on the opposite page, the Angel appearing to Zacharias in the Temple, with the Virgin and Elizabeth in circles at the sides, is worthy of notice. These are evidently by the same follower of the antique style who executed the first canons. The effect of this page, with stripes of light and shadow upon dark crimson ground, has a peculiar charm. The St. John, who is represented young, which is unusual for this period, is also of strict Byzantine character. The head has suffered. The attribute of each Evangelist is in the archivolt, above the figure. In the J, on the opposite page, is the Baptist, a bearded man, pointing to the lamb above him ; below is the eagle. The ground here is crimson, in three gradations. From this page the borders are more simple.

The Vulgate, a large folio volume, 449 leaves, in Gothic minuscule letters, in the style of the 9th century, two columns. This MS., which was recently purchased from the picture-dealer Speyer Passavang, in Basle, was considered by him to have been executed for Charlemagne. There is, however, no appearance of this, as it agrees, both in text and miniatures, rather with the accredited MSS. executed for Charles the Bald, and most of all with the Vulgate written in 850, and now in the Bibliothèque Nationale at Paris.* There, as in all these MSS., the influence

* MSS. Latin, No. 1. See further description in Kunstwerke und Künstler in Paris, p. 246.

of Byzantine art becomes gradually extinct, and, with the adherence to the types of early Christian art, a marked rudeness and degeneracy takes place. The forms of the human figure become thickset and awkward; the nude portions are wanting in all understanding; the heads assume a type with a very long, shapeless, and thick nose, and the flesh tones are of a coarse red brick colour. In juxtaposition with the antique motives of the draperies appear puffy and ill-understood forms, evidently imitated from rude sculptures in stone. The architecture retains the imitation of the late antique forms. Various reasons—such as the coloured stripes of the grounds, the sparing use of gold, the still light and broken colours of the drapery (excepting where vermilion is used), the character of the initials, and the occurrence of motives in the borders imitated from Charlemagne's Evangeliarium at Paris, and from one belonging to the Emperor Lothaire—decide me in pronouncing this to be somewhat earlier than the Vulgate in Paris, that is, about 845. Page 1 b displays an inscription in pure Roman golden minuscule letters, "Incepit epistola St. Hieronymi ad Paulinum presbyterum de omnibus divinis historiæ libris." The border, with outlines of silver, turned black, is composed of tolerably delicate coloured flourishes. In the intervening spaces are golden flourishes. The ornaments are of a romanesque character; green is the predominant colour. Page 2 a, a large F, with two dragons on the lower part, is in the same taste. Page 5 b contains the history of the Creation, in four stripes. Above, a is the First Person of the Trinity, in the type of the youthful Christ, in light blue tunic and vermilion-red mantle, with golden hem, of a good antique cast of drapery, with naked feet and golden glory. He is holding Adam by the head, in order to raise him up. On the other side, b, he is taking a rib from the sleeping Adam to form Eve. In the centre are two angels with raised hands, in the antique gesture of adoration. Upon the second stripe, a, is the First Person of the Trinity, presenting Eve to Adam; b, forbidding them to eat of the fruit of the tree. On the third stripe, a, is Eve receiving the apple from the serpent, and Adam and Eve eating it; and b, the First Person of the Trinity, reproving them. The action of the shoulders in Adam and Eve, and the way he points to her, and she to the serpent, are very speaking. On the fourth stripe, a, are Adam and

Eve in brown dresses, being expelled from Paradise; b, Adam cleaving wood, and Eve nursing Cain, under a light erection of wood-work. Above each stripe is written the subject in gold letters on a crimson ground. Page 6 a, a large D, the beginning of the prologue of St. Jerome, "Desiderium," &c. Page 7 a, an I, being the beginning of the Bible, "In principio," in the taste of the initials above mentioned. At the end of each verse on this page, which is written in gold, is a decoration; for instance, a little hare, two birds, a flourish, &c. Page 25 b, Mount Sinai throwing out flames in eight places, with Moses receiving the tables of the law from the segment of a circle, hemmed round with little clouds. He has a short grey beard, light violet tunic, white toga, with brownish shadows, and sandals. In the segment, looking downwards, are two angels, with light-crimson flesh tones, wings, and drapery; intended, doubtless, for Cherubim. By the side of Moses is Joshua, youthfully conceived, with a kind of long sceptre of an antique character, with the French fleur-de-lis on the point, in his right hand, the left hand raised. Below, Moses, similarly represented, showing the Jews the tables of the law; behind him "Josue," before him "Aaron," and behind Aaron "filii israel." In the background is an antique building, with curtains on both sides, with Joshua lifting one of them. These pictures are by another hand, and agree with the miniatures in the Vulgate at Paris, where these subjects are similarly treated. They even correspond with each other in the shining gummy vehicle which forms the surface of each. Initials, more or less rich, in the same taste, occur at the headings of each book. Before the New Testament, in four pages, are the Canons. Page 349 b, the angles of the archivolts, which enclose sometimes three, sometimes four, and even six small arches, are filled up with architectural forms with battlements. The decorations of the second page recall forcibly those in the same part of the MS. of the Emperor Lothaire, only that the treatment is here less clean, and no gold is used. Page 352 b, Christ enthroned in a grey almond-shaped glory in the centre, beardless, but otherwise quite in the Frankish type, dressed in a whitish crimson robe, the folds of the toga painted in gold, the right hand in the act of benediction, the left holding open the book of life. Beneath his feet is the globe of the world, of a white colour. Within the glory is an inscription in gold; in the angles

of the large lozenge, enclosing the glory, are the attributes of the four Evangelists; in the four corners of the page are the four Evangelists, represented standing, with draperies of the light colours of antique art, excepting their togas, which are vermilion. This picture is by a third and better hand, which is by no means inferior to the most skilful of those employed in the MSS. of Charles the Bald. The initials L and I, upon the opposite page, are very simple. Two more pages of canons occur before the Epistles, one of which is half cut away, lengthwise. The beautiful motives which appear here may have been taken from the Evangeliarium of Charlemagne, but the execution is much ruder. At the end, page 449 a, is a subject referring to the Apocalypse. Above is an altar, with red drapery; beside it a lamb and a lion —both symbols of Christ—each extending a foot; in the corners are the attributes of the Evangelists. Below is a male figure enthroned, probably meant for the First Person of the Trinity, with a grey beard, in light blue tunic and light crimson mantle, holding drapery above himself: above him is the eagle; on each side, touching the cloth with their mouths, are the ox and the lion; below him the angel, with a kind of silver horn. The ground of this picture consists of tenderly broken stripes of colour.

FRENCH MANUSCRIPTS.

Of thirty MSS. with French miniatures which I saw here, I must be content to notice the following and most important:—

An Evangeliarium (Addit., No. 17,739), between a quarto and a folio, 139 leaves, with a beautiful and very black minuscule letter, in two columns, executed probably in the second half of the 11th century, and doubtless with the pen, which (the broad execution with the brush, derived from antique painting, being lost sight of,) obtained more and more towards the end of the 10th century, while at the same time the antique motives were also replaced by those peculiar to romanesque art, which were adopted at this period. Wherever body colours, however, are used, they are rude and gaudy, though dull. The eight first pages, containing the canons executed with the pen, supply at once an example of a rich and fantastic mode of division and decoration in the romanesque style. The shafts of the four pilasters supporting three arches, the centre of which intersects the others and rises

above them, are covered with flourishes and figures with dragons here and there biting each other; the bases and capitals also of similar character. In the archivolt of the centre arch is the Agnus Dei, and, above, Christ in the act of benediction, with two angels. In two circles, in the upper corners, with the richly-decorated border, with birds, dragons, and flourishes, joining on, are evangelists or angels. The filling-up of some compartments with green shows that some further design was contemplated, such as we see in four circles in the corners in page 17 a, representing the archangel Michael and three other angels fighting with dragons, executed in the rude manner above described. On the following page, in a similar framework above, is an almond-shaped glory, containing Christ in the act of benediction, and holding up the Scriptures; lower down the lamb; and lower still, in an M, the Virgin, of masculine and very rude aspect. In each circle are two angels, and others are introduced elsewhere. Below are three prostrate figures in attitude of supplication. P. 18 a, a similar framework with eight angels, enclosing Christ in an almond-shaped glory, and St. Matthew with a knife in his hand, and the angel. P. 18 b, in a similar framework, is the commencement of the Gospel, from "Liber" up to "Abraham," in small white initials. P. 61, a:—This is only drawn with the pen, like the Canons above mentioned, Christ above, St. Mark below, with a knife and a pen, but instead of the lion an angel. In the framework are two circles, with four angels, while above, in the centre, is a quadrangle, containing the lamb adored by kneeling figures. P. 69, again a border, with eight angels, but without any text in the centre. P. 103 a, St. Luke, similarly treated, but executed with the brush, with text below. The beginning of his gospel is also painted; that of St. John the same, but on a smaller scale, so that the I is included on the same page, though the rest of the sentence, "n principio erat verbum," is wanting. The circles also contain each only one angel. From all this it appears that the MS. must have been left in an unfinished state. In the whole style of conception, in the stippled mode of painting, in the arrangement of colours, and in the absence of gold, this MS. shows great resemblance to one of the Apocalypse and the book of Daniel in the Bibliothèque Nationale at Paris, which was executed at the beginning of the 12th cen-

tury, in the Département "des Landes,"* though the type of the heads, with the broad and short nose, differs from the Paris MS., where that feature is very pointed: both, however, belong indubitably to the same country.

A Psalter (Addit., 16,975) with various prayers appended, 264 leaves, in a beautiful large minuscule letter, in one column, executed doubtless from 1200 to 1250. Although the calendar contains various saints, yet both text and pictures prove that this was one of those works executed for English patrons in France. It is a remarkable specimen of the perfection attained in France in the 13th century by that style of pen-drawing, slightly illuminated, which had been introduced towards the end of the 10th century, and also how far more the peculiar character of thought was expressed by this manner than by the style of body-colour introduced at the same period from Constantinople. The type of head characteristic of this period, with wide-open eyes, high eyebrows, the broad straight nose somewhat hooked at the end, the small mouth, and the full oval with wide cheekbones, is common to both these styles. We see at once in the calendar, which contains in two oblong compartments, on the outer border of the pages, the occupations of the seasons above and the signs of the zodiac below, the freedom and lightness with which the pen was used. The motives are happy, and taken from real life; for instance, the pigs looking longingly up to the oak-tree in the month of November. A peculiar trait of humour is a man carousing in January with three faces, two of which, profiles, are eating and drinking. From p. 13 a to p. 24 a are three-and-twenty pictures, drawn with the pen and slightly washed in violet and green, each of which occupies an entire page, being enframed with a Gothic arch of very early form, with a simple border of light blue and brown, with pretty decorations in white. These are very remarkable in point of arrangement, motive, noble character of heads, broad and good style of drapery, and also for the drawing, the period considered. I proceed to notice them briefly. The Fall:—The First Person of the Trinity in the Mosaic type of Christ, delivering the ten commandments in form of a green table to Moses, who is bearded and with horns. John the Baptist, with the lamb, as the symbol of Christ. Two of the Prophets. Two more Pro-

* See Kunstwerke und Künstler in Paris, p. 272.

phets; in each of these the expression of dignity is admirable. Two Abbots. The Annunciation; the gestures of the Virgin are very speaking. The Nativity: the Virgin very noble in action, and of excellent drapery. St. Joseph has that kind of cap which the Jews wore in the middle ages. The Adoration of the Kings; the Virgin giving them a flower, the Child in the act of benediction on her lap. The scourging of Christ; the vulgar faces of the executioners are very striking. Christ bearing his cross. The Crucifixion, according to the Byzantine treatment, though only with three nails; the Virgin and St. John at the side. The Descent from the Cross. The three women at the sepulchre, with the angel. Christ appearing to the Magdalen. The Descent into Hell. The Ascension: here the astonishment of the Apostles is admirably expressed. The Descent of the Holy Ghost, though without the presence of the Virgin, which is unusual at this period. The Death of the Virgin. Christ blessing the Virgin, who is again very noble in conception and drapery. Christ enthroned in the almond-shaped glory, in the act of benediction; in the left hand the Cross: this occurs very early in the representations of this subject. In the angles the attributes of the Evangelists. P. 24 b, an otherwise simple B, with the usual symbolical allusions; above, the Sacrifice of Abraham; below, Noah and the dove with the olive-branch: the fillings-out of the B are of a panelled pattern. The other initials on this page, as in many other old documents, are extravagantly elongated. Other initials of more or less importance occur of similar style to the B just described.

The Apocalypse (Addit., 17,333), small folio, a kind of picture-book of 47 leaves; the upper part of each page containing almost invariably a picture, the lower part two columns of a tolerably large and full minuscule letter. According to the character of the writing this MS. was probably executed in France, towards 1300: the pictures corroborate this opinion. The heads, which are drawn with the pen, have that character which prevails in French and Netherlandish miniatures from about 1250 to 1350; a meagre type, with narrow pointed noses, rather large mouths somewhat drawn down at the corners, with elongated proportions and with the folds of the draperies in the Gothic taste. Their French origin is especially evidenced by the heavy and dull tone of the body-colours; at the same time many indications show the

influence of English painting: for instance, the slender and good proportions of the horses, in the four horsemen, which from p. 5 b frequently occur, and the coloured grounds—blue, crimson, grey, with delicate patterns upon them, in a light colour—instead of gold. The arrangement is occasionally excellent; for instance, in the four-and-twenty elders casting their crowns before the First Person of the Trinity, who is represented in an almond-shaped glory, in the Mosaic type of Christ. P. 1 a, St. John sleeping, the motive good; here the earlier style of colour is retained. P. 1 b, St. John, prostrating himself before the Almighty, is excellent in motive. P. 19 b, the motives, in the fight between the angels and the dragons, are, however, lame; but the expression of death is frequently successfully given with a few lines only; for instance, in pp. 14 b, 30 a, 31 a. The colours often display strange combinations; for instance, in the woman pursued by the dragon, the lower robe is green, the mantle violet, with vermilion lining; the flesh tones are of a cool reddish tint, the whole execution careful, especially in the frequently well-modelled and softly-executed draperies. In the architectonic accessories many of the romanesque forms are still visible, though the earlier kind of Gothic still prevails: for instance, in p. 3 a, where the seven Churches are represented by seven buildings, with an angel standing in the door of each. Unfortunately, six pictures have been cut out. From an old inscription on the first page, "Ex libris Cartusiæ Vallis Dei," this remarkable MS. appears to have been executed in the Chartreuse.

The Bible, in a French translation (Harleian, No. 4831, 1, 2), two volumes, in folio, in a beautiful vigorous minuscule letter, in two columns. The first volume contains 285, the second 267 leaves. At the end of the first is the autograph name of Duke John of Berry, born 1340, died 1416, who was an enthusiastic amateur of illuminated MSS., and had many executed for him at great expense by French, Netherlandish, and Italian painters. Of all those known to me this is the largest in form and extent. Although, as in all these voluminous works, the miniatures exhibit very various hands and very various degrees of merit, yet the best present to us altogether very satisfactory evidence of the style of painting which obtained from 1360. The heads show a decided aim at beauty and truth, extended, in sainted personages,

to a spiritual purity of expression, and in laymen to an attempt at reality. The drapery is in a good style and softly modelled; a feeling for harmony is expressed in the breaking of the colours, and in the execution a delicate system of scumbling prevails. To judge from the still antiquely treated and unmeaning border decorations, and from the coloured or panelled grounds, the date of this work can hardly be later than 1380. In the frontispiece, p. 4 a, one of the richest I know, all that was valuable in the ecclesiastical and scientific world of that day is crammed together. Above the text, consisting of only eight lines, is the globe; between the two columns a female figure with the inscription "Arithmetrica" (*sic*), over that a long inscription in an elegant blue minuscule letter, held by a crowned female figure in a semicircle, probably representing Science, from whose mouth it is proceeding. At the sides of this inscription, in two rows, are the following figures: in the lower, on the right, "Dyalectica" (*sic*), as a seated female, holding the end of a fillet round her throat, in each hand, thus rudely expressing the strictness (Stringentia) of her logic. Tullius (Cicero), as representative of Rhetoric, and Priscianus, with spectacles, as that of Grammar, are on the left. "Pythagoras musicus," with two hammers and an anvil before him. Archimedes with a circle and square, as representative of Geometry; and Ptolemy crowned, with the quadrant in his hand and a dial next him, as that of Astronomy. By these are intended to be expressed the seven liberal arts. The upper row contains only the great philosophers: "Plato metaphisicus" on the right; "Socrates and Avicenna," with crown and sceptre, on the left; "Aristoteles peripatheticus," "Averroes hispanus," and "Seneca momoralis" (*sic*). Above the semicircle is Heaven, represented by eight azure-coloured concentric circles, with the sun and the six planets in usual order, with human faces in those nearest, and with golden stars in those farther off. Above these circles are two angels holding a golden tablet, with Caritas, Fides, and Spes inscribed on it. Quite above, beneath seven Gothic pediments of pure taste, and of delicate rose-colour, in an almost circular glory, and seated upon a golden throne, is the Holy Trinity,—the Father holding the crucified Son, the Holy Ghost hovering over; below is the Virgin nursing the infant; the red ground is formed of cherubim. In the pediments nearest on the right is St. Peter,

as the first Pope, with the triple crown; then St. Jerome and Gregory the Great; in the pediments on the left, St. Paul with sword and book, St. Augustine and St. Ambrose in azure mantle and with golden lilies. The taste of the delicate designs upon the coloured grounds indicates the influence of English miniature-painting. In four quadrangular spaces in the corners are the four Evangelists and their attributes. The heads show a happy attempt at individuality, which is also evident in the carefully-modelled flesh tones; this portrait-like kind of representation is, however, often repeated. Both in this aim and in the decided forms, in the realistic carrying out of the accessories, and the powerful colours, we recognise the influence of Netherlandish art at that time in France, though the heavy and dull effect of the colouring equally indicates a French painter. The border decorations, in the style above described, are not rich, but elegantly executed. Above the lower decorations, slightly but animatedly executed, and by another hand, is a stag-hunt. Next to this, by again another hand of true French character, in seven small pictures, are the seven days of the Creation. The subjects are treated with a certain repose, though not without animation. The forms are full and well drawn, even the hands; the bare feet are somewhat deficient. The drapery is cast in a pure style, the flesh of light reddish but cool tones, the effect of the modelling produced by a very delicate system of scumbling; the indications of trees, earth, and water are in dark, heavy tones, the grounds panelled or coloured vermilion or dark blue, with golden scroll-work. The First Person of the Trinity appears as an old man of noble form, with a white beard, in a rose-coloured robe and azure mantle. P. 8 a, The Creation of Adam: the mode of treating the subject is worthy of observation, the lower portion of the figure being still a lump of earth. In the front are the four rivers of Paradise, indicated in the same way as in the early Christian sarcophagi. P. 8 b, The Creation of Eve, whom the Creator is drawing out of the sleeping Adam. The figure of Eve is of roundish forms and the face very pleasing: both are particularly well drawn and delicately modelled. P. 9 a, The Fall. This is by a third, and also truly French, hand, though much inferior to the preceding in drawing and modelling. The Expulsion from Paradise, p. 10 a, is by the same. The pleasing, good-natured expression of the angel, with peacock

wings, contrasts strangely with his flaming sword: these three different hands alternately occur. Later in the work appears the First Person of the Trinity, in the mosaic type of Christ, only with a longer beard; also at p. 60 a, where, supported by four angels, he is giving the tables of the law to Moses. At p. 87 b a fourth hand is introduced, which, to judge from the individuality, yet elevation of conception, the powerful brownish tones of the flesh, the transparent gummy vehicle of the colouring, I should pronounce to be Netherlandish. In the book of Exodus the figure of Aaron is admirably rendered. Dramatic subjects, however, are feeble; for instance, p. 112 a, David as a child riding on the lion, which he afterwards kills. P. 134 a, Bathsheba, a pleasing composition, and, though indecorous, yet far less so than the same subject in later French miniatures. P. 137 a, The Death of Absalom is interesting as showing the armour in vogue at the date of this MS.: a shirt of mail covers throat and arms. Towards the end of this volume are many inferior pictures; for instance, p. 276 a, the First Person of the Trinity and Christ. The Frontispiece of the second volume, which begins with the Proverbs of Solomon, is divided into four compartments, each containing an event in the life of that king. The judgment of Solomon; the visit of the Queen of Sheba; the building of the Temple, represented as a Gothic church and Solomon worshipping idols: these are by a French artist, who in every respect has imitated the realistic tendency of the Netherlandish. The faces are of a rude, portrait-like character; and the costume of the time—for instance, the pointed shoes—has been throughout adhered to. In p. 156, however, representing the Church as the Bride in the Song of Solomon, another hand, characterised by grey flesh tones and by a great softness, is apparent. P. 159 a, The Nativity; this form of representation is new to me. The Virgin is supporting herself in bed, and holding a book, while Joseph sits at the head and the infant is lying in a crib. In the Entombment the expression of sorrow in the angel is very living. The subjects from the Apocalypse are poor and lame; indeed most of the pictures in the second part, where gold is frequently used, are inferior to those in the first volume.

A Missal (Harleian, No. 2940), octavo, 183 leaves, with a beautiful large minuscule letter, one column, with broad border,

executed about 1430. The calendar, which is not decorated, contains French saints. Although the number of pictures is small, yet the noble feeling, good drawing, flowing and well-composed drapery, and the very delicate execution, are well calculated to show the high state of development which miniature-painting had attained at this time in France. The colours, however, are used in almost unbroken force, and are not harmonious in effect. P. 39 a, The Annunciation; the same motives, in a delicate and tender form, which Roger van der Weyde the elder had rendered so popular in the Netherlands. The background is still panelled. P. 90 a, David repentant before the First Person of the Trinity, who is represented as a venerable personage. This subject is upon a panelled ground, but the space below is of a landscape character, with those conventional trees which were first adopted in the Netherlands in the last part of the 14th century. The Crucifixion represents Christ in the Byzantine manner, with the Virgin and St. John at the side, but the head is noble in conformation and expression. P. 118 a, The Descent of the Holy Ghost. All are represented seated. Above the Virgin is a red pent-house roof, such as occurs in works of that period, with side-curtains drawn up. P. 126 a, The Office of the Dead, is less remarkable. On the other hand, the Virgin enthroned, with the Child, to whom two angels are presenting flowers, is very pleasing and refined. The borders of the pictures are richly adorned with that beautiful and sparkling treillage of leaves and flowers which was first adopted in the Netherlands after the beginning of the 15th century; the other borders, with small gold leaves, exhibit the usual taste of the 14th century. Altogether this MS. is a fine specimen of the transition from the idealistic tendency, which prevailed from 1360 to 1410, to the realistic which arose from that date and attained such extraordinary development under the brothers Van Eyck.

The British Museum possesses a MS. (Harleian, No. 4425), in which we see the extraordinary perfection which the French school of miniature-painting, properly so called, had attained at the end of the fifteenth and the beginning of the sixteenth century. This is a copy of the Roman de la Rose, begun in the thirteenth century by Guillaume de Lorris, and finished in the fourteenth by Jehan de Meun, and which was so popular in France in the middle ages. Besides four larger pictures,

this folio volume contains many vignettes. The inventions are happy, the attitudes graceful. A figure with a cap and plume in the first large picture, and lovers in the second, amusing themselves in the open air with music and singing, are particularly agreeable. The figures are of good proportions, and, with the exception of the foreshortenings, which are often incorrect, well drawn. The blooming flesh tint, the vivid, brilliant, and yet harmonious colours of the dresses, in which gold is applied with the greatest delicacy with the brush, the finished execution of the heads, the drapery, and indeed of all parts, and the harmonious gradations of the background give an extraordinary expression of cheerfulness, magnificence, and splendour, which attains the highest degree in the fourth large picture, where five couples of lovers are leading each other. This MS. may be very well compared with the celebrated prayer-book of Anne of Bretagne in the Bibliothèque Nationale at Paris, which is of a not much later period, and which it strongly resembles in the whole style of art. If inferior to that in the richness of the pictures, it has again the advantage of greater variety and individuality of heads. The manner in which the borders are adorned is similar in both. On a ground of tender, generally brownish, colour, lightly hatched with gold, plants, flowers, and sometimes arabesques, are executed with inimitable truth and relieved by cast shadows. A vetch on p. 32 is very excellent.

Two MSS. executed by order of King Henry VII., who, by his victory over Richard III., in the year 1485, put an end to the sanguinary contests between the houses of York and Lancaster. One of them (Bibl. Regia 16, F. ii.) contains Venus and Cupid, a poem in praise of King Henry VII., and some English ballads. The title-page represents a party of men and women in very splendid attire, in an edifice with a fountain, the architecture of which is imitated from the Italian. In the border are the English arms, with white and red roses, as a symbol that Henry had united the two roses by his marriage with the daughter of Edward IV.; but below are the King's family arms, a dog and a gryphon supporting a red rose, to intimate that he founded his pretensions on his descent from the house of Lancaster. Before the beginning of the ballads (p. 73) is a remarkable representation of London. The King is here seen, receiving a person at the

gate of the Tower, and again writing in an apartment of the Tower, surrounded by his guard. At a distance is old London Bridge, through the arches of which the water, at ebb-tide, is rushing violently; and lastly, another very magnificent picture (p. 89), where the King, with his suite, is led by the Virgin Mary to a crucifixion. Both the border, and the initial letter A, far surpass all the other ornaments of the book, and are of extreme delicacy. The dead gold ground, of extraordinary tenderness, is adorned with elegant arabesques, birds, butterflies, and strawberries. Notwithstanding the accurate delineation of the view of London, the painting so exactly coincides in every part with the French miniatures of that age, that it undoubtedly is the performance of some very able workman of that astonishingly prolific manufactory. The other MS., is the French translation of Boccaccio's work on the fortunes of celebrated men and women, which translation was originally made for John, Duke of Berri, son of King Charles V. of France. The borders are of the same kind and delicacy as those in the preceding MS. just described. The pictures are also by French artists of unequal merit, but several of them superior as works of art.

I must also mention a very small and delicate specimen of the time of Francis I. of France—a MS. conveying a dialogue between that king and Julius Cæsar (Bibl. Harleian, No. 6205). Besides portraits of Francis I. and Julius Cæsar at the beginning, it contains twelve pictures representing scenes from Cæsar's campaigns in Gaul. These vignettes are painted in body-colours in chiaroscuro, with singular dexterity and skill. Judging from the brush gold, which is used in the weapons, dresses, friezes, &c., and from the introduction of the whole costume of the age, with the peaked shoes, they are connected on the one hand with the earlier miniature-paintings; while the Italian architecture, which, like other accessories, is often indicated with delicate colours, the over-slender proportions, the free, often graceful, but sometimes extravagant attitudes, show that they already belong to what is called the *Epoque de la Renaissance* in France, which attained its highest perfection in the so-called *Ecole de Fontainebleau.* Two circumstances render this MS. peculiarly interesting: most of the pictures are marked with a G., and almost all with the year 1519. From the first we learn the name of the author. In a MS.

which is entirely by the same hand in the Library of the Arsenal at Paris, in which the triumphs of Petrarch are represented, there occurs, besides that initial, the name of Godefroy, written at full length. The date, 1519, proves to us that those over slender proportions and exaggerated gracefulness were not introduced into France, as has been generally believed, by Il Rosso, Primaticcio, and Benvenuto Cellini, but that those artists found these qualities already completely established there, and gradually adopted them: for it is well known that these three masters came to France after the year 1519.

A book of prayers (Addit., No. 728), small octavo, executed for Philip le Bel and his queen Joanna. The two first pages contain the portraits of each, one opposite the other; whole-length figures, with architectural accessories and their armorial bearings. The usual succession of subjects also belonging to books of prayer are here found in the richest abundance, followed by a large number of smaller pictures of saints. In the whole technical treatment of these miniatures, in the frequent use of gold, and in the combination of the unglossy colours, the hand of a very skilful French painter is evident; one, however, who did not belong to the school of the celebrated Hours of Anne of Bretagne, and of innumerable other works, but who adhered strictly to the Netherlandish miniature-painting of the contemporary school of the Van Eycks. This circumstance may account for these paintings having been attributed to Hans Memling. But setting aside the fact that this painter, so far as the few traditions of his life and the dates on some of his pictures enable us to judge, was not alive at the period of Philip and Joanna's marriage, 1493, these miniatures bear no comparison with the only well-authenticated productions of this kind by him in the celebrated Breviary of Cardinal Grimani, now in St. Mark's Library at Venice, which are among the finest and most spirited works that Netherlandish miniature-painting has ever executed.

NETHERLANDISH MANUSCRIPTS.

The Library of the British Museum possesses also interesting and beautiful specimens of Netherlandish miniatures; though this series is not so rich as that of the French miniatures. The two oldest specimens belong to the 12th century; and although of no

great value artistically speaking, the rarity of Netherlandish miniatures of that period is sufficient reason for not passing them over.

The Vulgate (Addit., No. 17,738), in two folio volumes. The first contains only initials; the second, beginning with the book of Job, contains pictures which show here and there a Byzantine influence, while the general effect of the light and broken body-colours recal those MSS. which were executed at Bamberg in the 11th century, by command of the Emperor Henry II. The same harmoniously shaded grounds in bright colours occur frequently here, while some of the colours—for instance, vermilion and green—are used in their full force. The character of the pictures, as well as that of the writing, agree in assigning the origin of this work to about the middle of the 12th century. The technical portions are very precisely executed, though several different hands may be distinguished. P. 2 b, for example, a picture occupying the whole page, of intricate symbolical subjects and peculiarly bright effect, is by a very skilful artist, while the next page is by a ruder hand, who has only expressed the flesh parts by red strokes. P. 3 b exhibits on one half of it a superb initial letter of carefully shaded bright colours upon a ground of beautiful red. The canons here, by way of exception, are placed in two rows, one above the other, each of which is arranged in columns. P. 166 a represents the Nativity according to the Byzantine type; below this, in the centre, a female figure, with a rhinoceros in her lap, equivalent, probably, to the well-known symbol of the unicorn; at the sides, two saints. P. 166 b. Above are the three women at the sepulchre, with two angels seated, and three guards sleeping, whose armour, especially the shields, corresponds with that in the Bayeux tapestry. Below is Christ appearing to the Magdalen and two other women; lowest of all are two prophets with scrolls, pointing to a lion, doubtless intended for a symbol of Christ. The angles are filled with architecture of late antique forms. The colours on this page are very splendid; the technical portions very precise. P. 185 a, the Crucifixion—but with some peculiarities: the upright body of our Lord, fastened with four nails, but without a footboard, belongs to the Western school, while the circumstance of its being represented lifeless is of Byzantine origin. Above, near the cross, are two saints, half-lengths, which I imagine to be

evangelists; below are St. Longinus (the centurion), with the spear, and a figure with the sponge and vinegar. Below the crucifixion is an altar, with a red heifer being offered, doubtless to show the distinction between the burnt-offering of the old covenant, and the Divine atonement in the new. At the side are two saints, full-lengths; the one St. Luke, from which it may be inferred that the other is also an evangelist. P. 197 a is a large picture. Above is the Ascension in an almond-shaped glory, open at the top, with the hand of the Almighty seen grasping that of Christ, and drawing him upward; two angels are by; below, at the sides, are the Virgin and the apostles; below them, as the heading to his Gospel, the venerable St. John enthroned, holding the eagle with a glory upon his lap—a new conception to me. At the sides are the attributes of the evangelists and three saints.

A Missal (Addit., No. 16,949), small folio, 134 leaves, with very large and powerful minuscule letters, in one column, belonging to the latter half of the 12th century, and designated as written for the service of St. Bavon's church at Ghent. The few pictures it contains display a decided Byzantine influence. They are far more remarkable for technical skill and beautiful colours than for any merit of conception or artistic interest; for the motives are generally lame, the heads of one type, the drawing feeble, and the folds of the drapery mechanical. A large P, p. 51 a, is especially beautiful, the perpendicular portions in silver, the rest of the letter in gold; the broad and well-arranged flourishes white, with slight indications of shadows in red and green, and the ground blue. P. 58 a, the Crucifixion. The Byzantine influence is here seen, not only in the conception of the Saviour, but in the long proportions and drapery of the Virgin and St. John. The green draperies have not only a lozenge-shaped pattern, which prevents any indications of folds, but are also characterized by a rude imitation of rich borders of Byzantine taste. The feet of the Virgin are shod, those of St. John bare. Above are two angels with censers; in a semicircular projection is the grey lamb of the Apocalypse, with the cross. The features of the faces are indicated in brown red, the flesh part of a very light colour; the gold ground is very beautiful. P. 59 a, in the place of the initial is a square, with the Mosaic type of Christ enthroned in the almond-shaped glory, and giving the benediction according to the Latin rite; with the reddish hair

and form of nose of the 11th century, with bare feet, in a blue tunic and yellow mantle. The angles are partially filled up with silver, which has turned black.

A Psalter (Biblia Regia, 2, b 11), folio, 182 leaves, with a beautiful full minuscule letter, in one column. The many Netherlandish saints which occur in the six leaves of the calendar sufficiently prove the origin of this work. The small representations of the monthly occupations of the season are very lively and dramatic. Treatment and colouring are the same which prevailed from 1200 to 1250. The heads, however, though resembling the type of that period, only more beautiful, are executed in the later manner with the pen. As my observations, meanwhile, have convinced me that this manner was first developed in the Netherlands, in one instance as early as 1240, I am inclined to assign this MS. to a period not later than 1260, a supposition which the character of the writing in no way contradicts. P. 7 a, a large B: above, David playing the psalter; below, Goliah falling. P. 29 b, Samuel anointing David. P. 44 b, the penitent David before the Almighty, who is represented in the Mosaic type of Christ. P. 71, the letter S, heading the psalm "Salvum fac," &c., while, in reference to the meaning of the psalm, David is represented in a flood, in danger of his life; the Almighty above in the act of benediction. P. 88 b, David playing on the bells. In all these pictures David is represented as youthful; the ground is either gold, or panelled in a very delicate way.

Office of the Virgin and other prayers (Harleian, No. 2897), small folio, 453 leaves, with a beautiful full minuscule letter, in two columns, upon very fine parchment; executed for a Duke of Burgundy, who, to judge from the writing and from the painting, may be assumed to have been Philip the Bold, who reigned from 1384 to 1404, and was known as a lover of decorated MSS. The golden leaves and panelled grounds of the borders, which modes of ornament were the prevailing taste of the 14th century, show that this work belonged to about the year 1400. Although some of the miniatures are attributable to French hands, yet those by Netherlandish artists far exceed them in number and artistic merit. In the first part of the MS. are several elegant little pictures relating to David; for example, p. 28 b, the penitent David; p. 42 b, David again, heading the psalm "Dixit insipiens;" p. 72 b, heading the

psalm "Cantate Domino canticum novum." All these are by the hand of a Netherlandish painter. P. 84 a, the Trinity, with the First Person in the Mosaic type of Christ, indicates, by its delicate finish and somewhat heavy and dull colours, a French hand. P. 160 a, the preaching of St. Ambrose:—here another Netherlandish painter begins, which, though arbitrary in arrangement, is very true in the motives, delicate and individual in the heads, and powerful and luminous in the colouring. Two small trees, with their separate leaves indicated, show an aim at reality. P. 164 a, the unbelieving Thomas:—here a third Netherlandish hand appears, of less decision than the second, and with more ideality, in the manner of 1360-1410, and greater softness of execution. By the second hand are, however, the very beautiful pictures of the preaching of St. James, p. 779 b, in which a female hearer is peculiarly attractive; the preaching of St. Peter, p. 182 a; and the preaching of St. John the Evangelist, p. 184 a: Again by the third hand, p. 188 b, is the principal picture in the book—the Ascension, which occupies a whole page. Of the figure of the Saviour, however, only the feet are seen, which are supported by four angels. The somewhat circular heads of the apostles are noble and delicate; the folds in the drapery, which, excepting red and blue, is generally of broken colours, are of pure taste and delicate modelling. Also the architecture, of Romanesque taste, is of delicate green and brown; the sky panelled in the most delicate way, in azure and gold. Upon the border below, represented in a meadow, is a female figure in the Netherlandish costume, supporting the arms of the Duke of Burgundy and his Duchess. Around this the border is decorated with the coloured leaf-work then newly introduced, while the rest of the border shows the old-fashioned ornament of the small golden leaf in its most refined form. To this succeeds a set of small pictures, chiefly by Netherlandish artists. St. John the Evangelist with the cup, out of which eight serpents are rising, p. 290 a, is remarkable both for the beauty of the heads and for the careful modelling of the violet-coloured mantle and purple robe. A feeling for space is indicated by trees upon rocks, of middle-age conventional form and delicately shaded sky. P. 338 b, St. John Chrysostom, is also a noble and refined figure, and p. 341 a, St. Anna, with the Virgin before her, of the utmost

delicacy. Among the representations of a dramatic character, the beheading of St. John the Baptist, p. 381 b, is the most successful. The rarely treated subject of the Emperor Constantine bearing the true cross, which was found by his mother, St. Helena, p. 390 b, is by a French hand, who, with the exception of the uniform character of heads and the dulness of the colours—both peculiarities of the French school of miniature-painting of that period—has successfully adopted the Netherlandish manner. P. 447 b, St. Catherine, by the same hand, and particularly successful. The whole work is of the most refined character.

Office of the Virgin and other prayers (Addit., No. 16,997), small octavo, on fine parchment, with a broad border; a beautiful full minuscule letter, in one column. Judging from the mixture of the earlier and later style in the border decorations, and the larger feeling for space, the date of this valuable MS. may be assumed as 1410-1415. And although the appearance of the names of the two French saints St. Genevieve and St. Denys, written in gold letters in the unornamented calendar, prove it to have been executed for a French patron, yet the finest Netherlandish art predominates throughout the work. The first picture, the Annunciation, is of singular delicacy and very warm flesh tones. The motives are the same which Roger van der Weyde the elder has rendered so popular. The windows in the well-understood Gothic chamber are of silver, blackened with time. The rich border is in the later style, with only the golden little knobs as relics of the earlier taste. Here are three singing angels, which in action, drawing, execution, and heads, show an advanced state of art. The Virgin and Child, also in a D, are very delicate. The Visitation and the Nativity proceed from a less skilful French hand; while the Adoration of the Shepherds, in ease of arrangement, naïveté, and animation of feeling, bears witness to the Netherlandish artist first named. The Adoration of the Kings is again by the French hand; the Presentation in the Temple by the Netherlandish, though in this instance less successful. The Coronation of the Virgin is also by the Netherlander. David penitent before the Almighty; the First Person of the Trinity being here represented, by way of exception, as a whole-length figure, surrounded by cherubim and seraphim. The letters r. r. intertwined refer doubtless to the patron of the work.

The following pictures, by the same hand, are also very remarkable. The Descent of the Holy Ghost; All Saints; the Virgin Reading; the four Fathers of the Church; St. John the Baptist; St. John the Evangelist; the Sacrifice of the Mass; the Crucifixion, which is a rich composition of masterly arrangement and good motives; the Assumption of the Virgin, with an admirably disposed robe, the drapery being throughout of fine modelling and noble style; and finally, the Office for the Dead. This artist is so far superior even to the best miniature-painters of the time, that I am of opinion that he must have painted larger pictures.

The poems of the popular writer Christina of Pisa, born 1363, died 1406 (Harleian, No. 4431), folio, 398 leaves, with a somewhat carelessly treated minuscule letter, of Netherlandish character, written about 1420. The excellent miniatures in this work afford a very interesting specimen of the naïve manner in which the middle ages treated the subjects of ancient mythology, representing them, in all respects, as events of the actual day; so that the chivalrous element then prevailing is thus brought prominently forward. Although the number of French miniatures bears the same proportion here as the Netherlandish, yet the great superiority of the latter, and the evident imitation of their realistic tendency by the French artists, decide me in placing this MS. among the Netherlandish series. The frontispiece, p. 2 a, represents a queen of France on a throne, with the kneeling poetess presenting her poems. Six court ladies surround the queen, one of whom, seen in profile, is very elegant. The space of the chamber, with its azure-coloured hangings, adorned with gold lilies, and a large canopy with drawn-up curtains, is very well expressed. This is the careful work of a French hand, though with a Netherlandish tendency. The flesh is of a pale tone, and without modelling. The earlier style prevails in the decorations of the border, with only the flowers and leaves of the later style intermixed. I annex such pictures as appeared to me most characteristic. A pretty young maiden kneeling before a man:—the delicate and true tones of the flesh, and the deep sap-green of the garments, indicate a Netherlandish hand. The hands are well drawn and put in action. A knight and a lady riding, though by the French hand first mentioned, and far inferior in artistic delicacy to the last, make a pleasing picture; the

trees have the dull green peculiar to French miniatures. With p. 97 b, we trace another French hand more free from Netherlandish influence, and which, with its greenish flesh tones and woolly treatment, often recurs. P. 165 a, a female saint with a book, by this hand; the head is in the earlier idealistic style; also a figure falling from a tower, with a very delicate head. P. 124 a, Acis and Galatea, is a remarkable piece. Acis, in the costume of a gentleman of the day, is trying to escape, while Galatea, attired as a young lady, is standing half way up in water, to show that she is a sea-nymph; Polyphemus, a very ugly giant, with a good-natured physiognomy, is very phlegmatically grasping the rocks, which he is about to throw at the pair. The Marriage of Peleus, on the next page, is very amusing. The feast is going on at three tables, one above the other, while Jupiter holds the golden apple, with the imperial crown on his head. The animated motives, charming individual heads, and excellent *impasto*, show another Netherlandish hand, with pale flesh tones. P. 131 a, Fortune, is very remarkable: the goddess, with bandaged eyes, is turning the wheel in the air, with six persons upon it. A knight with his lady, on the same page, is particularly attractive in motive. P. 160 b, Daphne, in the act of transformation, is very naïve. She is a laurel above, and a naked figure of a green colour below, while Apollo, represented as a gentleman of the day, is coolly breaking off a bough for a wreath. P. 182 b, a sleeping girl, is of singular beauty and delicacy. Also the representation of a kind of trial before five crowned personages, by the same hand as the Marriage of Peleus. A shepherdess weaving a garland is also very pretty, with the idealistic countenance belonging to the second French hand. Also, p. 262, a girl giving mottoes from a book to four men, is pretty. The battle-pieces, on the other hand, are all very lame. Generally speaking, the grounds are panelled, though one, consisting of architecture of a light tone, and the sky is by the same hand as the Marriage of Peleus.

The recently purchased celebrated Missal, from the collection of the late Sir John Tobin, of Liverpool, was executed for the great Duke of Bedford, after the death of his brother, Henry V. of England, for many years Regent of France. The date of its origin is accurately fixed by two circumstances. The arms of the

Duke are found here in several places quartered with those of Anne of Burgundy, daughter of John the Bold, and sister of Philip the Good, Dukes of Burgandy, with the mottoes, "*A vous entier*," and "*J'en suis content.*" The marriage of the Duke with this princess took place on the 13th of April, 1423. On the reverse of leaf 287 is a note by John Somerset, physician to Henry VI. of England, stating that the Duke and Duchess presented this missal to that monarch on occasion of his coronation at Paris, in 1431, as King of France. It was, therefore, decidedly written between the years 1423 and 1431. The splendour with which it is got up, and the richness of the decorations, render it one of the most remarkable examples of an age so fertile in works of art. It contains 289 parchment leaves, eleven inches high and seven and a half inches wide, and is adorned with fifty-nine large miniatures, filling nearly two-thirds of a page, and with about 1000 smaller ones, about one and a half inch in diameter; the latter being distributed in the borders, which are richly, but not very delicately ornamented with golden foliage and flowers. The pictures, as well as the writing and ornaments, indicate a Flemish origin, which is the more easily to be accounted for from the circumstance that painting then flourished in that perfection under the beneficent reign of Philip the Good, of which the works of the brothers Van Eyck afford the finest proofs. With the exception of the three last however, the pictures are by no means in the style of the Van Eycks when it had attained its perfection, but are rather a transition to that style from the earlier and more conventional and typical form of art which preceded it. The proportions of the figures are, in the small figures, too short, in the large ones too slender, the attitudes too violent, the draperies in the style of the Gothic sculptures, the drawing of the nude, especially of the extremities, very feeble and poor. The countenances have seldom any individuality of character. The females have the delicate features and soft forms of the type which prevailed in Germany, and more especially in the school of Cologne, in the fourteenth and beginning of the fifteenth century, but which was far more general than has hitherto been supposed. Here, too, the heads are devoid of meaning, yet, on the other hand, they are sometimes combined with a very noble expression; for instance, in the fainting Virgin, of admirable

design, in the Crucifixion, p. 144. In the Christ on the Mount of Olives there is something very peculiar in the appearance of the Almighty showing him a crucifix, intended to express what most painters have typified by the cross. The colouring of the flesh is feeble, and the treatment confused; crude colours—red, blue, and crimson, as usually employed in the fourteenth century—prevail in the draperies. In the use of verdigris and gold, with brown shadows, we recognise the new fashion of the fifteenth century. The backgrounds are generally gold, as in the preceding age, or with faint checquered patterns; where landscape backgrounds occur, they are still very rude,—the mountains and trees of conventional shapes, often of verdigris heightened with gold. The perspective is indifferent, as, for instance, in the above-mentioned Crucifixion. When any architecture occurs, it is Gothic. In the large pictures, which, excepting the three last, are by one hand, the broader soft treatment in delicate water-colours, which attained so much perfection in the later Flemish miniatures, prevails. The small pictures are by various and very unequal hands. Towards the end the treatment is freer and more picturesque; for instance, in the Crucifixion, p. 240, the colours of the draperies are more delicate and harmonious, and the landscapes show some attention to aërial perspective, as in p. 256 b. The three last large pictures are entirely in the free natural manner of Van Eyck, and are so excellent that they may be assigned with great probability to him. In the first is seen the Duke of Bedford kneeling before his patron saints, one of whom is St. George. His profile, with a large aquiline nose, is most animated and natural. Behind him is a warrior, with the standard of St. George;* below, at the side, are his arms, splendidly executed. The next and equally admirable picture represents the Duchess praying to her patron saint, St. Anne, at whose side is the Virgin with the Child.† An architectural border, of a delicate green and reddish tone, is very elegant. On the third picture is seen the adoption of the *fleur-de-lis* into the arms of France. The small pictures on the borders are also very fine. When Dibdin‡ asserts generally that the miniatures in the Missal exceed in beauty those in the

* A true copy of this is in Dibdin's 'Bibliographical Decameron,' vol. i. p. cxxxviii.

† A wood engraving of the portrait of the Duchess is in Dibdin's 'Reminiscences of a Literary Life,' vol. i. p. 973.

‡ 'Biographical Tour,' vol. ii. p. 177.

well-known Breviary of the same Duke of Bedford in the Library at Paris, his patriotism carries him too far, for the numerous miniatures in the Breviary belong to the style of Van Eyck, as seen in perfection, and are of such delicacy and beauty as to be ascribed to the brothers Van Eyck themselves with equal probability as the three last in this Missal. In the Breviary also the parchment and the borders are finer, and it is in a better state of preservation. The Missal belonged formerly to the Harley family, as seen by the arms on the binding. It was subsequently purchased at an auction by the present Duke of Marlborough for 687*l.* 15*s.*, and by the late owner for 1000*l.*,—perhaps the largest sum ever paid for a relic of this kind.

A Psalter (Cotton MSS., Domitian, xvii.), in which a crowned child praying often recurs, with the arms of England and France on its dress, was executed for Henry VI., crowned at Paris, 1431, at the age of ten. A note at the commencement, stating this to be the Psalter of Richard II., is incorrect, as both writing and pictures prove it to be of the first half of the fifteenth century. P. 49 a, represents the young king, blessed by the infant Christ. The king's uncle, the Duke of Bedford, stands behind him, wearing the crown as Regent of France, with the French royal crimson mantle, with golden *fleurs-de-lis*. The pictures with which this psalter is very richly ornamented are most delicately executed in water-colours, and breathe the spirit of the Van Eyck school. The delicacy of the heads is admirable,—for instance, in a Coronation of the Virgin, with numerous saints, p. 149. A Mass, p. 148 ; and nuns and monks singing, pp. 173 and 120, of which Dibdin gives plates in his 'Bibliographical Decameron' (pp. ci., cii., ciii.), are also worthy of notice.

Another MS., 'Les Chroniques d'Angleterre.' On the title-page Edward IV., the successor of Henry VI., who reigned from 1461 to 1483, receiving the work from the author. The pictures have decidedly the stamp of the Van Eyck school, and are very splendid. One with richly dressed females and musicians, and another with knights in silver armour, is executed with freedom and delicacy. The other volume is far inferior, both in writing and pictorial ornaments. P. 62 is adorned with the arms and weapons of King Edward, in which the white rose appears as the badge of the House of York.

A Breviary, written on fine parchment in an elegant Gothic text, two columns, about nine inches high and six wide, 523 leaves, with very rich miniatures and borders, in my opinion of the Flemish school of the last quarter of the fifteenth century. In the pictures three different hands may be distinguished, two of which do not go beyond good mechanical skill, but the third indicates an accomplished artist, whose pictures are executed in the refined taste of the later followers of Van Eyck, in an extremely delicate soft tone, which in the flesh inclines to purple. The finest is St. John in Patmos, p. 314 b,* and, next to that, St. Catherine. The Adoration of the Kings struck me as coinciding with the composition of the picture in the gallery at Munich erroneously ascribed to Jan Van Eyck, which has been engraved by Hess under that name. In the borders, the old style of ornament with gold knobs and variegated leaves alternates with the later style, in which flowers, insects, and fruits, were painted with the greatest fidelity on coloured grounds. Both are often mixed together on the same page. Those of the last-named kind are among the most elegant and finished that I have seen in this style. Page 436 contains the arms of Ferdinand and Isabella. On p. 437 a, we read that this book was presented to Queen Isabella by Francisco de Rogas: it is said to have been first obtained from the Escurial during the French invasion. In the year 1817 it was in the fine collection of Mr. Dent, afterwards in that of Hanriot, from which Sir John Tobin purchased it for 160*l.*

A prayer-book of Mary of Burgundy, daughter of Charles the Bold, consort of the Emperor Maximilian I., decorated at the beginning with her arms. This little book, only four inches high and three wide, with 422 parchment leaves, is in its miniatures and borders one of the most delicate and elegant examples of the Van Eyck school. The occupations of the months in the Calendar occupy the borders, and are very simple and animated. The numerous pictures of Scripture subjects are most beautifully executed; the tone of the flesh rather inclining to purple. Certain well-known pictures may be recognised as the models; for instance, the Van Eyck in the Berlin Museum, and the picture of the Virgin painted by St. Luke, by Van Eyck, formerly in the Boisserée collection, now in the gallery at Munich. The little

* A good print of it in Dibdin's 'Bibliographical Decameron,' vol. i. p. clxvii.

animals, birds, and butterflies, three of which adorn the border of each page, are almost superior to all the rest, exhibiting great truth of nature and cheerful humour. This little work was purchased by the late Sir John Tobin from the Hanriot collection for 100 guineas.

Office of the Virgin and other prayers (Addit., No. 17,026), duodecimo, 174 leaves, in powerful minuscule letters, date about 1480. The names of saints written in red ink, in the otherwise undecorated calendar—such as Donatian, Gudewas, Panthaleon, Monulph, Waldburg, Bertha, Gereon, Willebrod—point to Brabant. The great artistic development of lineal and aërial perspective in the backgrounds of the numerous pictures of the Van Eyck school, the taste of the very delicate border decorations of single flowers and fruit, which are relieved by tender grounds of brush gold, all agree with the date I have assigned. Two hands are distinguishable here—the better one is, in every respect, genuine Netherlandish. Although decidedly realistic, the heads are in the style of the best masters of the Van Eyck school, the motives speaking, the backgrounds well made out, the colouring true, and the execution masterly. That more rare quality, also of the Van Eyck school—artistic arrangement—is displayed by this artist. The other and inferior hand shows the influence of the French miniature school of this time. The flesh is pale in tone, the drapery hatched, and the colours dull. P. 14 a, Christ, as Saviour of the World, in the Mosaic type, but in somewhat fuller forms. Expression and execution excellent, the latter with much grey in the half-tones; by the first hand. P. 16 a, the Trinity, by the second hand. The raising of Lazarus, an excellent picture, by the first hand; on the border a monkey playing on the organ. P. 28 a, The Descent of the Holy Ghost, by the second hand. P. 33 a, a symbolic representation of the Atonement. On the edge of a fountain, beneath a Gothic roof, is seated the Saviour, with blood flowing into the basin of the fountain from his wounds, in reference to the fountain of life mentioned in the Apocalypse. Around are eleven kneeling figures, of very happy arrangement and excellent motives, doubtless the apostles. In the distance are a number of saints, women on the right, men on the left. In the background, other saints and hermits. This is the principal picture by the first hand; by the same also are

p. 38 a, the Holy Communion. P. 43 a, the Virgin and St. John, very noble. P. 49, the Virgin and Child, half-length figures, of noble expression and delicately modelled, in a warm tone. P. 81 a, the Annunciation; the figures kept small, as compared with the space. P. 97, the Visitation; and p. 107, the Nativity; the Virgin admirable. P. 111 a, by the second hand, the Annunciation to the Shepherds; and p. 115 a, the Adoration of the Shepherds. P. 119 a, the Adoration of the Kings, is by the first hand again: while the second reappears in p. 123, the Presentation in the Temple; in p. 130 a, the Murder of the Innocents; and in p. 135 a. Finally, the first hand is displayed in p. 152, with dead figures in the foreground between angels and demons; the raising of Lazarus in the middle ground; and above, the First Person of the Trinity. The single saints, which occur afterwards, are feebler works, by the second hand.

Some sheets of parchment, large folio (Addit., No. 12,531), to judge from the character of the pictures, probably executed by Netherlandish miniature-painters, for Emmanuel the Great, King of Portugal, towards the end of his reign; affording a remarkable corroboration of the well-known fact * that the works by Netherlandish hands were regarded as the most perfect specimens of that style of art, and were greatly in request throughout almost all of the countries of Europe. These leaves are in some parts unfinished, which may be perhaps accounted for by the death of the King, in the year 1521. In extent, beauty of colours, and carefulness of execution, they are among the most remarkable specimens of Netherlandish art of that time that I have met with. Three different hands may, however, be positively distinguished. The gorgeous title-page displays in the centre under a keel-shaped arch, the elaborate arms of Portugal in gold and the finest red on a green ground. At the sides, under similar arches, divided by two trees, with dead boughs and roots, are two tall, grey-bearded figures clad in a lion and a panther's skin, and armed with shield and spiked clubs. The background clear sky. On the outer side of the border are three pictures. Above, a

* As regards Portugal, this is especially shown by a letter from Damien de Goes, Portuguese ambassador to Belgium, to the Infant Don Ferdinand, 1530, in which he gives an account of some miniatures which he had ordered for the Infant from one Master Simon. See 'Les Arts en Portugal,' par le Comte Raczinski. Paris, 1846. P. 209.

combat of animals, both on earth and in air; in the centre, a combat of tritons for their nymphs; below, a combat between wild men and satyrs. On the lower border, on a blue ground, on a large scale, is a combat between tritons, which, like their nymphs, terminate in green tails and arabesques. Under the arms, in full letters of the most delicate pink, of Netherlandish character, is "Prologos," which, however, does not follow, as the parchment is quite empty. On the first page is "Cap 1°" above, and below, on a blue greyish border, the words, "Da Gerac, aom de Magog" and the initial F. in brown and gold, in a square, with crimson ground. The rest of the text, which was designed for two columns, is also wanting. Below, on the border, in the corner, the inscription, "tronco de Magog." This is a genealogical tree, which is twined round a prostrate green oak. On the border below and on one side are ten giants armed, and chiefly dressed in skins, with the following names: "Unor, Voor, Dama, Queled, Queve (with a death's head), Beler, Rador, Otomar, Jarves, Bonfind." These monsters are very varied in their gigantic characters, and excellent in action. In execution they are careful and masterly, and are the work of another hand, which, in the cool and subdued tone of the flesh, recalls Jan Mostaert. The next page, inscribed "Tavola primeira," contains a picture by the first hand. In the centre, among grey trunks of trees, are two royal couples; at the sides, in compartments, are three similar couples; and below, in a larger compartment, two more. Although these personages are all in the costume of the beginning of the sixteenth century, with an attempt at portraiture in the heads, yet they are of great individuality of character, and some of them very beautiful; for instance, the wife of "Wilhermo," Doge of Venice. The arms of this couple are not painted in. On the lower border are troops and ships near a town; on the outer border of tracery, enframed in the latest Gothic taste, is a camp of gay tents and troops. The next page contains a genealogical tree, by the second hand, of seventeen men and women, in the most superb dresses, seven of them whole-length figures. The faces of the Infanta Donna Sancha, and the Queen Ermesinora, have entirely the character of features peculiar to Jan Mostaert, and are therefore valuable as helping to decide the place and date of this work. At the side, enframed above and below in late Gothic architecture, in gold and

brown, is a victory of the Portuguese over the Saracens. On one side of the lower border are three knights prostrated before a king, accompanied by his suite; on the other side the same knights in discourse with a monk. Some of the heads are again very individual; the shields of arms are of silver. Next follow two opposite pages, with an inscription running through, "Tavola primeira dos Reys de Portugal." On the first of the two pages is a genealogical tree with eighteen figures, four of which are full-length. Here a third and feebler hand is perceptible: the heads are somewhat monotonous and of inferior modelling. Two battles also, and a landscape at the side, with a sea-coast extending to a town below, are somewhat rude. On the second page, by the same third hand, are ten persons, three of whom are full-length, and a similar border picture. The same hand also appears on the following page, with the inscription, "Tavola quarta," and a genealogical tree of twenty-five persons, three of whom are whole-length. Above, on the border, is Gothic architecture, bronze-coloured, on a crimson ground; below, a landscape with a numerous army. The shields of arms are partially rendered in silver. The pictures on the next page are by the first and the second hand. In the centre are sixteen persons, three whole-length; eight figures also on the border. Among these is the real portrait of the Emperor Maximilian I., though which of his different wives is represented in the accompanying Empress is uncertain. Altogether this page, in beauty, variety, and animation of heads, is the most remarkable of the whole collection. The lower border and the armorial shields are left unpainted. The last page, inscribed "Tronco dos Reges de Ingraterra," contains sixteen figures, drawn with the pen, with the most delicate rendering of form and shadows, apparently also by the second hand.

LETTER VI.

ANGLO-SAXON AND ENGLISH MSS. — Astronomical poem of Aratus (Harleian 617) — Evangeliarium (Cotton) — Psalter (Cotton) — Ditto (Harleian, 2904) — Ditto (Cotton) — Paraphrase of Pentateuch and of book of Joshua — Psalter (Harleian, 663) — Ditto (Cotton) — MS. containing various treatises — Life of St. Gutlac — Latin poem of Aurelius Prudentius (Cotton) — The Bible (Cotton) — Psalter (Lansdowne, 383) — Harmony of the Gospels (Cotton) — Psalter (MSS. Regia) — Ditto (Harleian, 5102) — Ditto (Arundel, 157) — Ditto (Lansdowne, 420) — History of the English Nation (MSS. Regia). — MS. containing Life of King Offa, &c. (Cotton) — Psalter (Biblia Regia) — Vulgate (MSS. Regia) — Psalter (Arundel) — Ditto (MSS. Regia) — Albumazar's Astronomy) Sloane) — Bible Historiale (MSS. Regia) — Fragment of Lectionary (Harleian) — Vulgate (MSS. Regia) — Office of the Virgin (Biblia Regia) — Ditto (Harleian, 2900) — MS. of a religious poem (Cotton) — Life of King Edmund the Saint, by Lydgate (Harleian, 2278) — Missal (Harleian, 3000) — Office of the Virgin (Harleian, 2846) — Ditto (Harleian, 2884) — MS. of Henry VI. — Office of the Virgin — Ditto (Harleian, 2853) — Ditto (Add. 17,012) — Psalter belonging to Henry VIII.

THE chief specimen of the Anglo-Saxon painting of the beginning of the eighth century are the Gospels, in folio, with an interlineary Anglo-Saxon version (Cotton MSS. Nero, D. iv.), which, according to a contemporary inscription at the end, was written and ornamented by Endfrith, Bishop of Lindisfarne from 698–720, Oethelwald, Bilfrith, and Alred, for God and St. Cuthbert. This St. Cuthbert was Prior of the same convent from 666–676. The carefully-glazed strong parchment, the beautiful uncial letters in which it is written throughout, the very rich ornaments with which whole pages and several initials are decorated, prove that all the care and art of which that age was capable were employed upon it. There are no miniatures properly so called, except those of the four Evangelists. They are taken from Byzantine models, as is proved, by the inscriptions ο αγιος (instead of the Latin *Sanctus*) Matthew, &c., which in the picture of St. Mark is written ο αγιυς, with a Latin termination. They are, notwithstanding, very different from the contemporary Byzantine and Italian paintings, as well as from

those of the monarchy of the Franks of the eighth and ninth centuries. For in all these, the character of ancient art, in which the four Evangelists were originally represented, is very clearly retained in the design and treatment; the paintings in this Anglo-Saxon MS., on the contrary, have a very barbarous appearance, but are executed, in their way, with the greatest mechanical skill. Nothing remains of the Byzantine models but the attitudes, the fashion of the dress, and the form of the seats. Instead of the broad antique execution with the brush in body colours, in which the shadows, lights, and middle tints were given, all the outlines here are very delicately traced with the pen, and only the local colours put on, so that the shadows are entirely wanting, with the exception of the sockets of the eyes and along the nose. The faces are quite inanimate, like a piece of calligraphy. The folds of the drapery are marked with a very different local colour from that of the drapery itself; thus, for instance, in the green mantle of St. Matthew, they are vermilion. Besides this, there is no meaning except in the principal folds of the garments; in the smaller ones the strokes are quite arbitrary and mechanical. Where calligraphic skill is sufficient, as in the borders, which are adorned with flourishes and initial letters, the delicacy and decision of the work are incredible, and the inventive skill displayed in the flourishes, which are frequently mingled with heads of dragons, is not only very ingenious, but also elegant. The bright transparent colours, yellow, pink, violet, blue, green, make a very pretty effect on the black ground, so that these ornaments surpass, in neatness, precision, and delicacy, all that I have seen in different national specimens on the Continent. Among the colours, which are often laid on very thick, only the red and the blue are, properly speaking, opaque; but all the colours are as brilliant as if the paintings had been finished only yesterday. Gold, on the contrary, is used in very small portions. This high perfection of all the purely mechanical part, at so early a period, with the total want of understanding in the figures, which are the proper and superior element of art, is certainly very peculiar and remarkable.

Since writing the above, a close examination of various Irish manuscripts, with miniatures, initials, and other ornaments, has convinced me that this MS. agrees entirely in all artistic respects with them, and that it must have been executed by the English monks from Irish models. Other circumstances also confirm my

opinion; in the first place, the monastery of Lindisfarne was founded by the Irish monk St. Aidan, who flourished in England 635-651. It may, therefore, be concluded that the Irish style of art, transplanted thither by him, served for a period as a model to the monks of Lindisfarne. At the same time this style of art differs most decidedly from that of all other Anglo-Saxon MSS. which I have had the opportunity of seeing in Great Britain or elsewhere, and which I shall proceed immediately to describe. We may, therefore, assume that the fantastic taste displayed in the interlacings of the border decorations and initials, with the admixture of all sorts of dragons, serpents, birds' heads, &c., and executed with such mastery in this work, proceeded from the Irish Celtic race, was highly developed by them, and spread thence over the other western countries.

Although, therefore, the influence of Irish art, the development of which is traceable to the end of the twelfth century, is perceptible in the Anglo-Saxon miniatures, namely, in the figures, as far as the eleventh century, yet upon the whole the Anglo-Saxon school has a decided character of its own. We find in it, it is true, but a very slight and in many parts conventional rendering of the human form, but still the school is far removed from that totally arbitrary and mere arabesque-like conception, where all feeling for truth and beauty is equally repudiated, so conspicuous in the Irish miniatures. In the Anglo-Saxon pictures, the faces, though given only with a few lines, exhibit a decided aim at beauty. Instead also of the total rigidity and inconceivable helplessness of attitude displayed in Irish art, we have here, when the subject requires it, a movement and life, and, for instance in the fight between David and Goliah, a decided tendency to dramatic feeling; frequently, it is true, caricatured, but still, in spite of the general ignorance and awkwardness of the action, occasionally replete with happy and animated motives. In these miniatures also we perceive already the germs of those two opposite qualities, peculiar to the art and the poetry of the English nation, viz. the fantastic in conception, and the realistic in execution. In other respects these miniatures stand on a very low level of art. The limbs are meagre and only indicated in the most general forms, the proportions chiefly exaggeratedly long, and the majority of the heads repetitions, in a few light strokes, of an expressionless type. Generally speaking the execution consists of nothing more than drawings with the

pen, occasionally of a precise character, but more often devoid of all decision. In many instances the black outlines are circumscribed with blue, red, and green, or slightly tinted with these colours. As regards the draperies, which are disposed towards the edge in narrow folds not unlike a border of cabbage-leaves, they are made so fluttering, though totally devoid of anything like action, that they appear to be blown about in different directions. Only seldom is the influence of the contemporary Frankish or of the Byzantine miniature-painting seen, and with it a formal style of execution in body-colours. On the other hand, in the initials, in the border ornaments, and in the architectonic accessories, in which the forms of late antique art were long preserved, as also in the conventional shape of the trees, there are evidences of that constructive feeling of which the English gave such numerous and brilliant specimens during the middle ages. With all this these miniatures are far inferior to Irish art in delicacy of execution and originality of invention, but, while they show the partial influence of that school in their dragons and flourishes, and of the Frankish school in the earliest forms of Romanesque art, yet they also display very peculiar and finely conceived forms, drawn with a certain breadth and much decision of hand, which, illuminated as they are, with light, cool, broken tones, are not wanting in an harmonious and original effect of colour. At the same time I must add that the decorated portions and the human figures are executed by different hands. The following are the most important of the illuminated MSS. of this school which the British Museum possesses.

A MS. of Cicero's translation of the astronomical poem of Aratus (Harleian, No. 617, vol. i., 4to.) gave occasion for a learned essay by the late Mr. Ottley, printed in the 'Transactions of the Society of Antiquaries for the year 1835,' of which Sir Henry Ellis presented me with a copy. As this MS. is written in minuscule letters, which, it has hitherto been assumed, are not generally met with till the tenth century, the MS. is probably of that age. The miniatures of the constellations which it contains, appeared to Mr. Ottley to approach so near to antique painting in the designs, the forms, and the treatment, that he was thereby induced to ascribe the origin of this MS. to the second or third century. In order to establish this opinion, he has expended much labour, acuteness, and learning to prove that the use of minus-

cule letters commenced in those early centuries. This proof, which is victoriously carried through, constitutes however, in my opinion, the principal merit of the essay; for, with respect to the miniatures, I am so far from being able to assent to his opinion, that, judging by them, I cannot look upon the MS. as of an earlier date than the ninth century. By the comparison of a large number of miniatures from the seventh to the tenth century, I have convinced myself that the decided influence of antique painting, though in decreasing purity, was preserved in this whole period. The miniatures in a MS. of the works of Gregory Nazianzen, which was written for the Emperor Basilius Macedo, and therefore in the ninth century, as well as those in a Greek Psalter in the tenth century, both in the Library at Paris, approach, in some respects, much nearer to the paintings of Pompeii than those in the MS. of which we are speaking. The same may be asserted, though in a less degree, of the miniatures in a copy of the Gospels written in Italy between the years 714 and 732, in the library of St. Geneviève at Paris. In the execution, as well as in the forms of the faces, there is, on the other hand, a great resemblance with some Frankish specimens of the ninth century; for instance, the Psalter and Bible of Charles the Bald, also in the Library of Paris. In this MS. there is something very characteristic in the long, square, uniform countenances, low foreheads, and very long noses, which in the MS. of Aratus are most strikingly observable in the bust pictures of the five planets of Jupiter, Sol, Mars, Venus, and Mercury, and are very faithfully represented in Ottley's work, Plate VIII. I have not met with this decline into barbarism before the ninth century; but on the planisphere, which is only drawn with the pen, and slightly washed with Indian-ink, we find the type of countenance which is so common only in English MSS. from the tenth to the twelfth centuries, but which is not quite accurately given by Mr. Ottley, Plate XXII. This MS. is therefore interesting to me, as a confirmatory proof, that in the course of the ninth century the style of art, founded in all its parts on the tradition of antique painting which prevailed on the Continent, came into use in England, also, and perhaps partially superseded the peculiar Anglo-Saxon manner.

An Evangeliarium (Cotton. Tiber. A. 11), folio, about the year 900, written in moderately large minuscule letters, 217 leaves, one column. The frontispiece, David praying, belongs to the

latter half of the fifteenth century, and was therefore later inserted. From a notice in this MS. of contemporary date it appears that King Athelstan (reigned 925-940) presented this work to the monastery of Canterbury. The ornaments and pictures are executed so much in the usual mode of Frankish MSS., that I should have attributed this example also to that school had not certain little distinctive signs led me to consider it one of those specimens of Anglo-Saxon art in which this method was adopted. The canons, which occupy sixteen pages, are separated by pilasters and archivolts outlined in black and red, and filled with silver, now become black, with gold ornaments upon it. P. 22 b represents the antiquely conceived figure of St. Matthew, with his left hand resting on the one-footed desk, and his right holding a pen. His drapery is of good character. The green colour of the curtain between the silver pilasters on each side is peculiarly indicative of Anglo-Saxon art. On the gable-formed pediment are antique acroteria. The next page contains the word "Liber," the commencement of the gospel, on crimson ground, in letters outlined in vermilion and gold, and with delicate flourishes in black, grey, and gold. This last feature, and the application of black in the flourishes, are also evidences of Anglo-Saxon art, which adopted these characteristics from Irish MSS. P. 72 b, represents St. Mark, painted in the brown Pompeian flesh-colour, looking round with much animation at the lion in the air. In the markings of the drapery gold is used. In the gable pediment above him is the verse so often met with at that period, "Marcus ut alta fremens vox per deserta leonum." P. 100 b, St. Luke, a stuffed-looking coarse figure, looking at the ox, is the most inferior. Below the tail of the Q on a black ground on the opposite page are beautiful gold ornaments. P. 162 b, St. John as an aged man writing. The artist has here done his best. The garment of the Saint is a sea-green, his mantle of yellowish shot colour. The eagle is masterly. Upon a tea-green ground is the verse "More volans aquilæ verbo petit Johannes." The J on the opposite page is in the taste of the initials above described, but more simple. The conception of these pictures corresponds with the treatment, which is broad, and executed with a g utinous vehicle.

A Psalter (Cotton. Vespasian, A 1), about the year 1000, written entirely in capital letters, with an Anglo-Saxon version in

intermediate lines, 160 leaves, one column. The title-page, Christ in the act of blessing, in the almond-shaped glory, has been later inserted, and belongs to the middle of the thirteenth century. The B with eight figures on the border of the opposite page, as well as many smaller initials, shows the decided influence of the Irish system of calligraphy. The picture of the youthful David, p. 30 b, playing on the lyre-shaped psalter, and accompanied by six smaller figures, with two more below dancing, is the principal piece. This occupies an entire page. The invention is very peculiar, the execution in body colour on a light scale, and not deficient in breadth of treatment. The ground above, a light brown slightly shot with crimson; below, in two stripes, greenish and brownish. The rich and beautiful border, with two pilasters at the sides, and an archivolt with the spiral ornaments usual in Irish MSS., is altogether in the taste of that school, with the exception of the profuse use of gold, which is foreign to it. On the next page are two small figures with spears in a D, precursors of the rich and humorous drolleries for which the later English miniatures are remarkable.

A Psalter (Harleian, 2904), about the year 1000, between a quarto and a folio, in beautiful large minuscule letters, 217 leaves, one column. P. 36 b, the Crucifixion: the body of the Saviour, which is lifeless, yet tolerably upright, is of the Mosaic type, and nailed, as in almost all the earlier examples, with four nails to the Cross. The grief of the Virgin and St. John on each side is expressed by the most passionate action, so that, with the excessive sinking of the heads, the figures appear deformed. The draperies have the same cabbage-leaf borders in an unusual degree. The figures are drawn with the brush in red colour with slight indications of shadow, the lower draperies of the Virgin and St. John similarly treated in blue. A gorgeous B on the next page, in the romanesque taste, is executed with the light broken colours above described; other smaller initials in gold are the pure Roman character.

A Psalter (Cotton. Tiber. C vi.), about the year 1000, folio, in large and vigorous minuscule letters, with an Anglo-Saxon interlined version, 129 leaves, one column. This is a very remarkable specimen of the art, both for the style and number of the miniatures, which greatly resemble those in the well-known Caedmon MS. in the Bodleian Library. I can only mention here the most important, reserving a fuller description for another occasion. The Calendar

at the beginning contains the representation of three persons at table with two kneeling attendants, showing how graphically such scenes were conceived at this early period. The forms of the vessels on the table also display much taste. P. 7 b, the youthful Christ above, with the cross-shaped nimbus, holding a large scroll with the inscription "Vita." Also the First Person of the Trinity as Creator of the World, in the rude Mosaic type of Christ, with blue, or what is here meant for white hair, significant of God the Father. The globe conceals the figure up to the chin, with the large hands—the right hand holding the circle and scales—projecting beyond it. From the mouth proceed two blue wavy lines representing streams of water, over one of which, as illustrative of the words "And the spirit of God rested upon the waters," a dove is hovering. This is doubtless one of the oldest examples of this conception of the Creator, of which the fourteenth century has left us a much more developed form in the well-known composition in the Campo Santo at Pisa. P. 8 a, the youthful David holding open the jaws of the conventional-shaped lion with the tips of his fingers, remarkable, on the one hand, for his beautiful Grecian profile, and, on the other, for the incredible distortion of his legs, which are kneeling on the back of the animal. P. 10 b, the Temptation, the Saviour appears in the Mosaic type. The Devil, with a beaked nose and claws, has a girdle of hair, like Luca Signorelli's demons in his Last Judgment at Orvieto. From the eyes which the painter has introduced into the wings he appears to have intended to represent Lucifer. P. 10 b, the washing the feet of the disciples: this is remarkable for two circumstances; first, that, though an elderly type of the Apostle Peter had existed since the fourth century, he is represented here in a youthful form; and, secondly, for the very expressive nature of his action, his right hand pointing with the forefinger to his head,—"Not my feet only, but also my hands, &c.,"—the gesture of the right hand much increasing the effect. The first circumstance proves that the regular type of Peter must have remained unknown in England till a comparatively late period, and the second is a striking proof that, in the aim to make the subject intelligible, the artist, though otherwise on a very low stage of art, was so far led in the right direction that he adopted the same actions which have since appeared in the pictures of the best masters of the sixteenth century, when art had developed all its powers. The introduction of an

angel soaring down to bring the Saviour a cloth wherewith to wipe the feet is a new thought to me, and is so far interesting as showing the self-humiliation of Him whom even the angels serve in a stronger light. P. 14 b, Christ appearing to the Magdalen. Here the dramatic tendency of this Anglo-Saxon school is especially evident. In the combat of the archangel Michael with the Dragon, the action of the former is as animated as that of the latter is apathetic. P. 18 b, the fantastic tendency is very remarkable in the Last Judgment. Above is Christ in the strictest Mosaic type, in a green almond-shaped glory; in his right hand a horn, a feature new to me; in his left the cross; below him the Book of Life open; at his side two large angels blowing trumpets. Below is the Virgin with wings, intended for the woman in Revelations, between two deacon saints, probably St. Stephen and St. Lawrence. While all the foregoing pictures are simply outlines in black, blue, green, and red, this one is very solidly executed in body-colours, which, with the exception of the vermilion, have a dull and dirty appearance, and are much broken. P. 30 b, David playing on the psalter, treated in the same way as the last. Elkanan, one of the four usually surrounding him, is here represented as a regular juggler, throwing up three knives and three balls, which is a new feature to me. Pp. 19 a, and 31 a, display borders very like those in the celebrated Anglo-Saxon MS. in the library at Rouen, and have the same heavy colouring. Various initials of early Romanesque taste show great elegance, viz. p. 31 b, a B and I; and p. 72 a, a B and Q. Finally, p. 114 b represents a large Christ holding in his left hand the open Book of Life; in his right a cross-shaped sceptre, with which he is piercing the jaws of a lion beneath his feet; a dragon at his side biting the lion; a striking example of the fantastic tendency I have mentioned. This subject is doubtless in reference to Psalm xci. 13: "Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample underfoot."

The chief specimen of the eleventh century, and probably soon after the commencement of it, is a paraphrase of the Pentateuch and of the Book of Joshua, in the Anglo-Saxon tongue, by Alfries (Cotton. Claudius, B iv.), folio, in very full minuscule letters, one column, 157 leaves. P. 2 a, the Fall of the Angels, is very remarkable. Above is the First Person of the Trinity enthroned in an almond-shaped glory, the features unfortunately obliterated,

but with grey hair and a grey beard, thus showing that as early as this time the representation of an old man was adopted for this subject; the right hand raised in blessing, doubtless in reference to the good angels, the left hand in anger. Around him six angels draped, two of whom sustain the glory; below are eight angels falling, undraped, as referring to their lost estate, and in full forms. Quite below is Lucifer as the Prince of Hell, a new feature to me, in an almond-shaped glory, which the vermilion-coloured Dragon is biting and surrounding with his tail. Of the many smaller pictures here, which constitute quite a continuous Picture Bible, I can only mention a few of the most remarkable. P. 3 a, the Days of the Creation. Here the First Person of the Trinity appears in most animated action, in the creation of the sun and moon, as if dancing. These luminaries are given as bust pictures, in circles of similar size, symbolised by torches, with two red animals unknown to me. P. 4 a, the creation of Adam, who, to express that he was formed of earth, is being held by the Almighty. P. 6 b, the creation of Eve, an excellent motive. P. 7 a, the Fall. The writhing of the serpent is excellent here. P. 7 b, the pair expelled from Paradise by the First Person of the Trinity himself, with the liveliest action. In these pictures two different hands are distinguishable. The first and last pictures belong to the one, those from p. 70 b to p. 137 b to the other. Both have employed thickly-gummed body-colours, but with the former these have a light effect, with the latter a dark one. Much black especially is used in the folds of the draperies. Some of these latter are interesting in treatment, the draperies being got in with light colours, and the folds only here and there drawn with black. In some a later and rude hand has drawn the features within the facial oval. Especially beautiful, and of great elegance of execution, are the borders, the initials, the architecture, and the conventionally formed trees. All these proceed from a third hand. When either of the designers of the figures has attempted a similar part, as, for instance, p. 43 a, the work of the pen is slight and uncertain.

A Psalter (Harleian No. 603), folio, 73 leaves, in two and three columns, in a large minuscule letter, and probably belonging to the first half of the eleventh century. This contains, in the same merely drawn-in style, a large number of remark-

able and generally animated subjects. Especially distinguished for the peculiar feeling of the motive is the Virgin enthroned in a green almond-shaped glory, supported by four angels, pressing her cheek to that of the infant Saviour, with her right hand placed on his head. A large bird seated on her left arm is doubtless intended for the Holy Ghost; the child is holding the globe in his left hand, and giving the benediction with his right. The ground colour beyond the glory is of a very beautiful green; the proportions are very long, the forms very meagre, but the motives frequently happy. Many animals, for instance goats and lions, are very successful. In pp. 34 b and 35 a, the subjects are only drawn in, and in p. 49 b the spaces for them are left white. With p. 50 a, however, the pictures recommence. P. 69 b represents the Saviour in an almond-shaped glory very long and narrow, the forms of the drapery unusually good.

A Psalter (Cotton. Galba, A. xviii.), duodecimo, 200 leaves, one column, in small, delicate minuscule letters. This belongs to the first half of the eleventh century, and is remarkable partly for the influence of early Christian, Frankish, and, in some instances, Byzantine art, which is evident both in the conception, and in the solidity of the colours. P. 2 a, David praying, is a Netherlandish miniature of about 1500, later inserted. The next page contains Christ enthroned in the almond-shaped glory, angels around, with the inscription "omnis chorus angelorum:" below, in a row, eleven heads, and, quite below, the Virgin and the twelve apostles, full-length figures. The typical heads are rude, the outlines black. Then follow on twelve pages the calendar months with the signs of the zodiac, and on the outer edge a saint, sometimes whole-length, sometimes bust-length, probably designed for the twelve apostles. P. 21 a, Christ again in the centre, enthroned in the almond-shaped glory, his right hand raised, his left hand holding a red cross; around, within six compartments, a number of bust-length figures, with the inscription "omnis chorus martyrum" for the two upper compartments, "omnis chorus confessorum" for the two centre, and "omnis chorus virginum" for the two lower. In the corners four angels. The heads are painted in the vermilion tone of the Frankish miniatures of the ninth century, by another hand, and with a certain neatness; the ornaments of the borders are in the taste of the tenth century. The

Ascension again shows another hand, and, both in conception, colouring, and treatment, the most decided Byzantine influence. The youthfully conceived Christ is borne up by two angels in an almond-shaped glory. Below are two angels pointing up to him, and the Virgin with her hands raised in prayer, as in the antique style in the paintings in the catacombs. At the sides are the twelve apostles, with the inscription "viri Galilei." P. 121, a beautiful D, with golden flourishes, is in the genuine Anglo-Saxon taste.

Another MS. (Cotton. Tiberius, B. v. C. 1) contains different treatises of historical, astronomical, and geographical import, partly in Latin, and partly in Anglo-Saxon, folio, 80 leaves, one column, in small and delicate minuscule letters, and probably belonging to the beginning of the eleventh century. This is also executed in body colours, which however have that dull and heavy look I have already described. The Calendar contains, besides the signs of the Zodiac, scenes descriptive of the different months, conceived with great animation. It is worthy of remark that the figure of Apollo, excepting the costume of the lower extremities, is quite the antique representation on the Quadriga. The same may be said of the Diana drawn by oxen in the Biga. The rapid movement is well expressed in the drapery; also all sorts of fantastic and monstrous figures of men and animals are worthy of note.

We now proceed to the twelfth and thirteenth centuries, in which the increased communication between England and France, the result of the Conquest, which affected the former country in so many respects, also shows its influence on the miniature-painting of the day. The marriage of Henry II. and Eleanor of Guyenne may be also said to have augmented this influence, for, under the peaceful reign of this monarch, art received a support which was further continued by the art-loving Henry III. (1216-1272). We now perceive the adoption of French taste, more especially in the type of the heads, with the full oval, the thick nose and mouth, in the full and decided outlines, in the plastic principle of the drapery adopted from the Romanesque sculptures, in the predominating use of body colours, in the Byzantine gold grounds, and in the Romanesque forms of the architectural details. The distinctive marks of the English school, as opposed to that of the French, may however be found, more especially in the early part of this period,

in the more sketchy style, and in the remains of that fluttering character in the treatment of the drapery; and throughout the whole period in the over-slender proportions, in the fine, clear, and later extraordinarily full colouring, in the long-retained predilection for late antique forms, in the architecture, in the frequently elegant patterns on the gold ground, and finally in the original and often happy compositions, especially when the subject admits of the expression of the feelings, as for instance that of the Virgin and Child already referred to. From 1150 to 1260 the influence of Byzantine art is traceable here in the same proportion as in France, Germany, and the Netherlands, the difference being, that in England art continued the same till towards the year 1300, while in those other countries it gave way to another style soon after 1250. Finally, the spirit of humour so peculiar to the English shows itself in the later time in the most delightful inventions, which occur chiefly in the border ornaments. The initials with the finest flourishes upon a gold ground are distinguished from the many others of this time by the numerous leaves and dragons' heads.

A striking specimen of this period is the life of St. Gutlac (Harleian, G. 6), upon a roll of parchment in a long series of circles, the first half of which are cut off; although, as in the earlier period, the illustrations consist chiefly of pen drawings, with the ground, trees, waters, altars, &c., partially tinted with green, and even the folds of the drapery given in that colour; yet the type of the heads is that of the 12th century; the drapery exhibits the tradition of the antique, and the lines are drawn with decision, and with a certain knowledge in the shadowing. Judging from the general character of the art here, from the forms of the weapons, which agree with those in the Bayeux tapestry, from the low form of the Bishop's mitre, and from the simple and early forms of the architectural accessories in the Romanesque style, this manuscript may be assigned to a period not long after the commencement of the 12th century. In the fantastic and dramatic portions a happy power of invention is evinced, and frequently much freedom. The demons especially, who are scourging the saints and carrying them through the air, are energetically composed. The same may be said of a picture where St. Gutlac is bringing St. Bartholomew a whip, with which

he scourges a demon in his cell, while five others in vain endeavour to get in. In the expulsion of an evil spirit also, the expression of wonder in one of the bystanders is excellent. But the artist appears to most advantage in the dignified features of the standing figure of St. Gutlac. Next to the figure of an infant with folded hands, which an angel has just received from the mouth of the saint, is the word "anima." Above is another angel with a cloth, for the purpose of taking the soul, on which a ray of light is falling from a cloud. Towards the end of the roll, on the reverse side, are drawings of the early part of the 14th century, but of no importance. The positions of the feet are often forced, and the proportions too long.

The Latin poem of Aurelius Prudentius (Cotton. Cleopatra, c. viii.), small octavo, in delicate minuscule letters; in one column as far as p. 34, where a different work commences in a later hand. This MS. probably belongs to an earlier part of the 12th century. It contains a large number of drawings in black, which in spite of the general exaggerated postures and fluttering drapery are very interesting and attractive to the connoisseur, as exhibiting not only many speaking motives, but an attempt at individuality, and even expression, especially of a humorous tendency, in many of the heads. Tolerably correct and full forms also appear, and the treatment is unusually careful. The first picture represents Abraham about to sacrifice Isaac, followed by other scenes from the life of that patriarch. P. 14 b is especially striking for the freedom of action.

A picture Bible (Cotton. Nero, c. iv.) folio, 38 leaves, painted on one side only. Some leaves are missing at the beginning, as the first subject now seen is the expulsion from Paradise. Most of the pages contain three subjects, others two, and others only one. These are clever pen drawings, slightly executed, and in light colours; green, as in the German MSS., being the predominant tone; the ground a deep blue, or a light blue, chief of which, however, has come off. Gold is only sparingly used in a few borders. The proportions are very slender, the legs very meagre, the feet small, the drapery of a fluttering character, the architecture generally of the antique form. Judging from all these signs, these paintings may belong to the earlier part of the 12th century. In the picture of the expulsion from Paradise, the angel

is giving Adam a spade, and Eve a spindle, which is a new and a happy idea; close by, Adam is seen digging, and Eve spinning. In the subject below this the expression of audacity is well given in the profile of Cain. P. 5 shows Goliah and David. The shield of the giant is of the well-known form seen in the Bayeux tapestry. David's action in throwing the sling is very poor. From this page the contents are given in small capital letters on gold ground and in French. P. 8 contains a stately representation of the root of Jesse; below lies Abraham, then David, next the Virgin, and above Christ; a Mosaic type of the Holy Ghost hovers above; at the sides are two prophets, whole-length stately figures. The First Person of the Trinity occupies p. 9, represented with a brown beard, and, to give the idea of spiritual grandeur, of a colossal size. The subject is the angel Gabriel receiving the Divine command before the Annunciation. In the Nativity the Virgin is represented as assisted by a Jewess, according to the Apocalyptic version. P. 12, Christ among the Doctors, holding in one hand the Scriptures, with the other explaining them—a very speaking motive. The next picture, the Virgin and Joseph finding the young Christ in the Temple, has something very solemn, and the composition of the figures, below arches, indicates a feeling for the disposition of objects in space. P. 17, the Temptation. According to the English mode of representation, the Saviour is very agitated, and the haggard and colossal Satan of a very fantastic character. P. 19, Washing the Disciples' Feet. The chief action between Christ and St. Peter is very speakingly expressed. The Descent of the Holy Ghost is characteristic of the English style, as flames are descending upon the apostles from the beak of the dove. P. 20, the Death of the Virgin, is by another hand. Here the influence of Byzantine art is seen in the yellowish colour of the flesh tones, and in the green shadows, as also in the colours of the drapery. The soul of the Virgin, represented as usual as an infant in the hands of Christ, is swathed up. The expression of grief in some of the apostles is very good. The next page, by the same hand, is particularly remarkable. The Virgin enthroned in heaven is highly solemn in expression. The two angels with banners at her side display much feeling for beauty. The remaining pictures, which are again by the first hand, relate chiefly to the Last Judgment. The

Psalter which joins on to them contains the letter B alone, at the beginning, in beautiful form.

A Psalter (Lansdowne, No. 383), 17 leaves, large minuscule letters, in one column. In the calendar, in which various English saints appear, such as St. Cuthbert and St. Dunstan, the appropriate occupation of every month is given in an architectural framework of the Romanesque style. Thus May is shown by a figure on horseback with a falcon; June by three peasants, two of them with scythes; on the border opposite is always a circle with the sign of the zodiac. These remarkable compositions show a peculiar artist. They exhibit a correct feeling for the arrangement of objects in a given space; the heads display the type of the 12th century in great refinement; the proportions are generally too long. United with the animated motives conceived by the artist himself, are traces of early Christian traditional art. The drapery, which belongs to the latter, is no longer well understood. In the architectural details also, a later antique character is visible, as in the miniatures of Carlovingian manuscripts. The execution in body colours is very skilful; the flesh is given with orange outlines; the shadows kept generally green. Among the local colours green predominates. The grounds are all coloured. In the pretty framework of the pictures, partly an antique, partly a Romanesque element is visible. P. 12 b represents the First Person of the Trinity in the almond-shaped glory, of an unusual size, and in the Mosaic type of Christ, with the right hand pointing to an angel at his feet; above, a green globe in the air. P. 13 a, the Three Marys at the Sepulchre, with two trees of conventional form; below, on a projecting part, a small representation, or rather indication of the guards sleeping. P. 13 b, the Ascension; the Virgin with her feet shod, the apostles with theirs uncovered. P. 14 a, the Descent of the Holy Ghost; the Virgin has a crown here, and holds up her hands in prayer, in the antique style. Some of the apostles are quite green in the flesh tones. P. 14 b, Christ in a green almond-shaped glory; the green globe in his right hand; in his left the Book of Life; in the red angles the four evangelists. Below, a nun, prostrate in prayer—doubtless the person for whom the MS. was executed. Page 15 a, the Stem of Jesse, containing, besides Abraham, David, the Virgin with Christ in the act of benediction

and the Holy Ghost at his side, the whole-length figures of Moses and Elijah, the former with large golden horns. P. 15 b, David, above, in an architectural frame-work; in the centre a figure adoring, and some demons; below, two figures playing on musical instruments. In circles above the archivolt, Christ in the act of benediction, according to the Latin rite, and the attributes of the four evangelists. P. 57 a; in the initial Q, drawn with a dragon's tail, David with Goliah sunk on one knee, admirably fitted into the space; below, David carrying the head of Goliah through the gate at Jerusalem. P. 108 a, next the passage from the Psalm, "Dixit Dominus Domino meo," is the figure of the First Person of the Trinity, with the banner of victory, with Christ on a smaller scale. Monarchs are under their feet. The profile of a dying person below them is excellent. P. 65 a, the Virgin enthroned, with raised arms; in the right hand a golden circle with flowers; the Child on her lap, draped, of long proportions, in the act of blessing, and holding the book. Below, the same figure of the nun. This manuscript may date from 1150.

The Harmony of the Gospels, a poem in Anglo-Saxon (Cotton. Caligula, A. vii.), large octavo, 173 leaves, written in a large but rather undecided minuscule letter. Judging from the pictures, which have throughout a strong Byzantine tendency, I should assign this MS. to 1150, or rather later. The execution in body colours is here very careful; the ground gold, with elegant patterns, the flesh tones brownish, the oval of the face generally full, the proportions long, the feet small, the close parallel folds of the drapery very much made out, but not well understood; the colours of great beauty, the architecture of a late antique character. From page 5 there are eight pictures, each of which occupies a whole page. 1. The Annunciation, represented within an archivolt, as in many of these pictures. The drapery of the Virgin, who has the dove on her head, is decidedly Byzantine. The angel on a cloud at her side has large gaudy wings. 2. The Visitation; the action of the two women is very earnest. 3. The Nativity; conceived quite in the style of Byzantine art, but the manner in which the Virgin holds up the Child in the bed, and looks at it, is an affectionate motive, characteristic of the English school. 4. The Annunciation to the Shepherds. The announcing angel is holding his hand up in benediction, while six

smaller angels above sustain a large scroll, with "Gloria in excelsis." 5. The Murder of the Innocents. Unsatisfactory and almost absurd as this composition is, there is one figure of a weeping mother with her child not yet dead, which is surprising for the truth and expression of face and attitude. 6. The Presentation in the Temple, entirely of the Byzantine type. 7. The Adoration of the Kings; the oldest one is kneeling. 8. The Baptism of Christ. Instead of the usual angel with the garments of Christ, here are three bystanders.

A Psalter (MSS. Regia, 1 D. x.), in folio, 138 leaves, in large and full minuscule letters, one column, upon a beautiful parchment with a broad border, admirably written. This is a monument of English art and calligraphy, and, judging from writing and artistic ornament, may belong to 1160-1180, a date which is further confirmed by the circumstance that in the calendar, which is rich in local English saints, Thomas à Becket does not occur, he being canonized in 1173. Although in the flesh tones, and in the character of some of the compositions, the Byzantine influence is traceable, yet this Psalter presents, in an unusual degree, the signs of original English art. Many subjects are conceived in a style which occurs in no miniatures of contemporary period, while the realistic tendency so native to England is seen in every circumstance; as, for instance, in the introduction of the costume of the day. Many motives are very happy and true: many, on the other hand, very poor. The type of heads is of good form, the proportions often too slender; hands and feet, the period considered, well drawn and put into action; the drapery well understood in the folds, though very simple and meagre in execution. The ground is a beautiful gold, heightened with a deep blue or rose colour, these latter with white dots. The execution with the brush is very neat and exact. The subjects are enframed by narrow borders of elegant ornaments in the Romanesque style, with occasionally a reminiscence of the antique. The work abounds with larger and smaller initials of great elegance, and with decorations of the lightest and most refined character. The calendar occupies six pages, each page containing two circles, representing the signs of the zodiac and the occupations of the month. The latter are very simple, but quite animated. The chief feasts are given with capital letters in gold, upon a rose-

coloured ground. The next nine pages contain on each side two pictures, beginning from the Annunciation, where the dove is again pecking the head of the Virgin, and ending with the Descent from the Cross, in which the motives greatly resemble those in Duccio di Buoninsegna's well-known altar-piece. Of the intervening subjects I can only mention such as are remarkable for some originality or novelty of treatment. The Nativity, for instance, may be classed as a domestic subject, as the Virgin is nursing the Child, and Joseph standing behind the bed. In the Adoration of the Kings, the Divine consciousness of the Child, who is dressed, is finely expressed by the energy with which he gives the blessing. In the Transfiguration Christ appears in a rose-coloured almond-shaped glory, with the First Person of the Trinity above, in the Mosaic type of Christ, holding two scrolls, which, like all the other scrolls in this manuscript, are empty. Moses and Elijah, with naked feet, the latter especially of a well-understood action; the drapery good; the three apostles are lying on the ground. The Washing the Disciples' Feet; St. Peter has the same action, with his hand towards his head, that I have mentioned before. The action of St. John, who is wiping his feet, is particularly bold and successful. In the Betrayal of Christ it is remarkable that Judas is represented as a slender youth, and that his attendants are not caricatured figures, as in almost all the pictures of the middle ages, but are represented as black men. In the Women at the Sepulchre, the angel is conceived as a seraph, blood-red. The armour of the guards is in the form of the period, executed in silver, which, as in most cases, has become black. The Descent into Hell shows the shaggy Satan over the abyss, with one soul in his jaws, and five more screaming in his arms. As Christ extends his hand to deliver Adam, Adam extends his to deliver Eve. The representation of the Christ triumphant, in the Mosaic type, with abundant auburn hair, in vermilion robe and dark blue mantle, is very stately. In the corner, on a rose-coloured ground, are the attributes of the evangelists. The Crucifixion shows only in the swaying of the body Byzantine influence, for the Saviour is represented as still alive, and, what is very rare at this early time, with no foot-board, and fastened with three nails. P. 16 a, the Psalter commences with a superb B, the flourishes of which are of the most delicate kind, on a gold

ground, in blue, crimson, and green, with heightening of the lights, and ornamented with delicate leaves and the small dragon's head. The framework also of the B, in blue and rose-coloured squares, is characteristic of the English style of ornament. This is succeeded, as at the commencement, with small capital letters, with very elegant and delicate ornaments up to the word "impiorum." In the corners of the compartment which encloses the writing are four circles, in which David is represented as killing the bear, playing the Psalter, saying "Dixit insipiens," and in the fourth as a youth. The remaining representations are almost all within initials. P. 62 a, the embodiment of the psalm "Salvum me fac," etc., is singular, as showing the imploring David in the lower part of the S in the water held by two devils, the water, from the total want of perspective, being represented in the form of a hill; while in the upper part of the letter is Christ in the act of blessing, and holding up the book of life. P. 85 a, the Virgin and Child, is entirely in the Byzantine type, only that the Child is giving the blessing according to the Latin rite. P. 87 b, the psalm "Domine exaudi orationem meam:" in the D Christ is seen holding the chalice, with David kneeling before him. That species of drollery, also, so peculiar to the English, occurs in the initials; for instance, in p. 108 a, there is an ass playing the lute, introduced into the letter P. This valuable specimen of art belonged originally to the ancient royal library founded by Henry VII., and which, on the first establishment of the British Museum, about 1740, was incorporated with it.

The Psalter (Harleian, No. 5102), folio, 139 leaves, in large minuscule letters, one column, about the date 1200, and interlined with a French version. With the exception of a few, the pictures in the initials are original and speaking in the motives, and light and broken in the colours. P. 1 a, a large and rich B, upon a gold ground. The light blue circles on a dark blue ground, within the letters, are the precursors of the panelled ground. In the smaller initials ornaments of the most tasteful character often occur, as in p. 3 b, in white, upon a vermilion ground. Occasionally also all sorts of fantastic animals. P. 11 a contains the burial of a saint, whose episcopal mitre is of that early form resembling the later princes' coronets. P. 23 b, the anointing of David by Samuel. P. 32 a, the Murder of Thomas à Becket. Hair and

outlines are kept of a reddish colour, which is characteristic of the English miniatures; the shirt of mail is blue; the architectural background exhibits late antique forms. P. 49 a, the Psalm "Quid gloriaris in malitia tua." In the Q is a king enthroned with a figure before him, addressing these words to him; in the tail of the Q is a pretty motive in the style of the Carlovingian Manuscripts—a monkey shooting at a dragon with human head. P. 68 a, above, the Sacrifice of Abraham, upon a regular altar, with curtains; below, two bishops, with mitres, with the usual points, but of a low form. P. 77 b, in the lower part of the E, in reference to the words "Exultate choro," is David playing on the harp-shaped psalter, and a youth playing the guitar; above is another figure blowing the horn; in his left hand the hammer and bell game, and a third figure, who is striking the bells with two hammers. P. 104 a, in a D is the First Person of the Trinity, above, with Christ, both in the Mosaic type of the latter; below are both as kings; in the centre the Holy Ghost as a dove. P. 118, in the initial N above, St. Peter and St. Paul standing, and below two figures seated. P. 129 a, above, St. Peter walking on the water, Christ on the shore pointing to him, four disciples in the vessel; below, Christ of very dignified character, appearing to the eleven apostles, who are very animated in action; five of them are kneeling in the air.

A Psalter (Arundel, No. 157), folio, 185 leaves; in beautiful full minuscule letters; as far as p. 126 in one column, after that in two. This manuscript, which may have been executed about 1210, is interesting in three ways—in the pictures, as giving an early specimen of the very dark body colours, which were not commonly used till 1250, and as showing a decided Byzantine influence in many of the subjects; for instance, in the Nativity, in the Crucifixion, and in the Descent of the Holy Ghost;—in the initials, as in the ornaments, for their singular beauty and admirable taste; for instance, the white patterns upon coloured grounds;—and thirdly, for the wonderful preservation of the gold grounds and of the very beautiful colours during a period of about 640 years, which is an indisputable proof of their technical excellence. For the rest, the pictures are without intelligence, the drapery poor and not understood, indicating the artist to have been some monk, who was not in the condition to cultivate anything beyond

the mechanical parts of the art of his time. P. 3 a, the Head of Christ, with brownish flesh tones and hair, and of careful execution, dates from the second half of the 13th century, and has been later inserted. From p. 2 a to 12 b, we find miniatures on each side, containing the usual course of subjects from the Annunciation to the Descent of the Holy Ghost. The last is Christ enthroned, in the act of blessing. Of the four attributes of the evangelists, in the angles, the eagle is particularly successful. The following are the peculiarities of some of the pictures. In Herod Feasting, p. 7 a, the dancing Salome is executing that *tour de force* which is called making millsails. In the Last Supper, besides the figure of Christ, who is standing behind the twelve apostles, are four rows of heads, one over the other. In the Washing of the Disciples' Feet, St. Peter again exhibits that action I have described before. The calendar next follows in six pages, two circles for each month, showing the signs of the zodiac and the occupations of the seasons. P. 19 a contains a B of singular beauty and delicacy, chiefly in blue flourishes upon gold. In four circles in the corners is David killing the lion, being anointed by Samuel, overthrowing Goliah, and killing him.

The Psalter (Lansdowne, No. 420), folio, 136 leaves, in one column, large minuscule letters, probably about 1250. The allegorical ornaments of the calendar are rude and simple. The usual course of representations also, from the Annunciation to the Betrayal of Christ, from p. 7 a to 11 b, two on a side, are executed in beautiful body colours of strong glutinous consistence, but with their thick black outlines on alternately gold, blue, and red grounds, exhibit but little feeling for art. The death of King Saul, pierced through by himself, and then strangled by two demons, in connexion with the coronation of David, was new to me. My chief reason, however, for drawing particular attention to this manuscript, is the close union it exhibits of earnest religious feeling with the most unrestrained humour—for instance, in p. 12 a, where King David is seen playing on the psalter, with another figure accompanying him on the violin, while the B on the opposite page is surrounded with the following subjects:—an ass is playing the lute; a monkey the violin; behind him is a baboon, with a squirrel on a chain; a monster is playing an unknown instrument; a hare is striking the cymbals; a pig blowing the Pan's pipe; a monkey is playing the guitar, and a ram the violin. Such strange

combinations at so early a period are not exhibited, that I am aware, by the miniatures of any other nations.

The History of the English Nation, an autograph manuscript by Matthew of Paris, an English monk, known as an author from 1241 to his death in 1259, and whose name was probably derived from a long residence in Paris (MSS. Regia, 14 C. VII.), folio, 226 leaves, written in two columns, with somewhat small minuscule letters. The first five pages contain a map of England with Scotland, with very clear representations of different cities. I mention this manuscript chiefly in order to call attention to the picture of the Virgin enthroned as Queen of Heaven, with the Child, which is one of the best miniatures of the thirteenth century known to me, and a striking proof of the excellence which the art had attained at that time. The throne is formed of a kind of altar, with a cushion upon it. Head, figure, and motive exhibit unusual grandeur. She is inclining her crowned head, with her brown hair flowing down, caressingly to the Child, pressing her cheek against his, while with her right hand she gives him a red fruit. The proportions are correct, the forms full and well drawn; the execution is chiefly with the pen, shadowed with lines; the shadows of the tunic are blue and red shot, of the mantle green; the parchment being left for the lights. The throne is similarly treated, as also the simple border. Below is the figure of a monk, small (in pen and sepia), lying on the ground, with the inscription, "Frater Mathias Pariensis," and a prayer which he is addressing to the Virgin. As Matthew of Paris was known also as a painter, this picture may probably proceed from his own hand. His residence in Paris, where miniature-painting was practised with so much success, may have contributed favourably to the development of his art.

Another manuscript, by the same (Cotton. Nero, D. I.), containing the life of King Offa, of St. Albanus, and other historical writings; folio, 200 leaves, in two columns, with a moderate-sized minuscule letter. The date apparently towards the end of the 13th century. From p. 2 a to p. 25 a, the upper third of the page is occupied by events from the life of King Offa, drawn with the pen. As far as page 5 b, these are very clever and full of dramatic spirit. P. 5 a, the meeting of the King with a youthful female, is of very earnest action. From this page, however, a more

careless hand takes up the work, though many of the inventions are tolerably good. The most remarkable picture, however, is p. 155 a, a figure of Christ in the act of blessing, occupying the whole page, in the Mosaic type, and holding in his left hand the keys of heaven and hell. Head and figure are dignified, the action free and noble, the drapery in an unusual purity of antique taste, given much in detail. The execution with the pen, the shadows indicated with Indian ink, is masterly. Above, in red minuscule letters, is the inscription, "Alpha et ω, vivens in secula seculorum," with "Hoc opus fecit Frater Wills: (Wilhelmus) de ordine minorum socius beati Francisci Secundus in ordine . . . . . (here illegible) sanctus natione Angelus." The estimation in which this drawing was held at the time of its execution is proved by the words written high on the reverse side, explaining that it was left unwritten upon in order not to injure the picture, and directing the reader at the same time to hold the picture up against the light, so as to see it to most advantage. Unfortunately the head has been retouched in some of the principal outlines by a later hand.

The Psalter (Biblia Regia, 2 A. XXII.), large octavo, 227 leaves, in one column, moderate-sized minuscule letters. The English origin is evidenced both by the local saints in the calendar, and also by the style of art. It was probably written soon after the middle of the 13th century. The pictures in pp. 12, 13, and 14, occupy the whole page. The subjects are the Annunciation, the Visitation—in which the motive of the two women embracing is very earnest—and the Virgin enthroned, with the Child in the act of blessing, which is very stately. In the costume of both these last figures, as well as in the yellowish flesh tones of all, a Byzantine influence is evident. Christ enthroned in the almond-shaped glory, in the act of blessing; in his left hand the Book of Life; in the four corners the attributes of the evangelists, and David playing on the psalter, all in body-colours of great beauty and brightness, carefully finished in the heads, but the drapery poor and feebly indicated. The borders of all these pictures, like the B on the next page, consist of delicate and bright flourishes, of great elegance, frequently graceful in form and tender in colouring, especially in the picture of the Virgin enthroned. Their preservation is marvellous. Towards the end are some pen drawings,

slightly shaded with Indian ink, and illuminated in the French style with much skill, which were later added, and belong to the close of the 13th century. The motive of a knight in chain armour, kneeling before a king, who is adorned with a coat of fleurs-de-lis, is very true and animated. In St. Christopher carrying the Child the moral sentiment of the two heads is well given; in the countenance of Christ, a somewhat circular oval of the Mosaic type, an attempt at an expression of dignity is very perceptible.

The support which art received from Henry III. was so effectually continued also during the reigns of the three Edwards, that the best specimens of English miniature-painting excel those of all other nations of the same time, with the exception of the Italian, and are not inferior even to these. Nor, if we consider the height attained by English sculpture, both as regards style and technical execution, as exhibited as early as 1284, in the angels in Lincoln Cathedral, the excellence of contemporary painting will not appear so surprising.

From the year 1300 to 1360 the English miniatures agree in the chief features with those of France and the Netherlands. Like them, the heads exhibit little more than one type, with small features, drawn with a thin white substance with the pen: also the folds of the drapery, which is treated more or less in the Gothic taste, are drawn skilfully with the pen alone, upon a ground of body colour. Instead, however, of the gaudy and sometimes entirely unbroken colours, the blue and vermilion seen in the French and Netherlandish schools, the English miniatures have retained the less bright colours of the thirteenth century, which are even harmoniously broken with lighter tints. A careful rendering of light and shadow is also observable, with fine gradations from one to the other. The motives are certainly sometimes forced, but occasionally very happy, and capable of expression, earnestness, solemnity, and dignity, and, in the female figures, of grace of movement. The proportions incline to the over slender, but are correct, and even short figures occur. The hands are very delicate, but the feet, which are almost always shod, are generally too small. Animals frequently exhibit great truth of nature. Besides the scrolled and raised gold grounds, we observe the very elegant panelled ground. As regards the moral elements of a picture, the fantastic and the allegorical are no less conspicuous than in

manuscripts of other countries, but the inventions of the English in this line are very original. They developed the allegory of the two trees, the one bearing virtues, the other vices, more fully than any other nation. In the initials important changes are seen. In the larger ones, figurative subjects are gradually substituted for the mechanical flourishes, while in the smaller initials the body of the letters consists of burnished gold heightened. The square panelled ground, in which the letter is contained, is filled with body colours, generally blue or brown, &c. From the corners of this quadrangle proceed borders, which in the course of the century spread themselves round the whole edge, and sprouted forth into little branches, sometimes of golden, sometimes of coloured leaves. In these borders the English manuscripts are distinguishable from those of the Continent by great peculiarity of forms. In the border decorations also a quantity of droll inventions occur. Here and there, by way of exception, we find historical representations introduced. Altogether, the preservation of the beautiful colours, among which a rose colour is particularly remarkable, and the very clever and precise execution, are worthy of admiration. The most distinguished specimens of this period are the following :—

The Vulgate (MSS. Regia, 1 D. I.), small folio, in two columns, 580 leaves, in small minuscule letters, probably shortly after 1300. The F commencing St. Jerome's well-known letter to Paulinus is surrounded with the finest panelled ground. On the border are four candelabras, with four short little monks on the stiff poles ; at the side are pretty drolleries. P. 4 b is almost entirely filled with pictures. Below is the Virgin with the Child in a red garment ; St. Peter and St. Paul on each side ; below the Virgin, St. Martin dividing his cloak ; above, the Crucifixion, with the Virgin and St. John in very animated gestures of sorrow ; next them, two cherubim ; and quite above, the Coronation of the Virgin. On the opposite page, in a J occupying the whole length of the page, divided into three compartments, and most concisely arranged, are the six days of the creation. The First Person of the Trinity, here always in the Mosaic type of Chirst, enthroned on the Sabbath day ; the Fall ; the expulsion from Paradise ; the tilling the earth ; Christ delivering the Patriarchs from Purgatory ; and the Virgin and St. John. Also on the border the most amusing drolleries ; for instance, a hunt ; below, a monk and a

bishop represented with the heads of a bird and a dog. P. 231 b, four other pictures. The Crucifixion again above with six figures, the action of the fainting Virgin very excellent. On the opposite page, heading the Psalm, the letter B, with David playing the psalter above, and David killing Goliah below. P. 429 b, the stem of Jesse, in the usual arrangement. At the beginning of the New Testament an M, and at p. 443 b an S, of unusual elegance of form, colour, and execution. With the exception of the features of the face, which are drawn with the pen, the pictures are quite in the style of the thirteenth century, and very cleanly and precisely treated.

A Psalter (Arundel, 83), small folio, 136 leaves, in large and powerful minuscule letters, two columns. To judge from the character of the writing, the date about 1310. This specimen is interesting in many ways,—for the tolerable certainty of the date, for the unusual amount of symbolic and allegorical representations of the highest importance, and for its decided English origin. The first five pages are occupied chiefly with circles and stripes, with numerous inscriptions of emblematic and symbolic import. P. 3 b contains in the centre an enthroned Christ, of the type of the fourteenth century, slightly drawn; and p. 5 b, a Cherub, in the same style, occupying the whole page, with its six wings covered with inscriptions. The Calendar, occupying six pages and unornamented, contains many English local saints. P. 12 a bears an inscription in the centre, "Duodecim articuli fidei." At the sides the twelve prophets; the twelve apostles on the left, eight of whom have their attributes; each holds a large scroll before himself which reaches to the centre. The intermediate spaces are filled with a fine red, with the yellow lion of the English arms upon it. The ground is alternately gold dotted, and the panelled pattern. In contradistinction to the usually long proportions, the figures are here very short. P. 12 b, with the superscription "Septem opera passionis," contains in the centre, on stripes, one below the other, Christ before Caiaphas; the Scourging; Christ bearing his Cross; the Fastening to the Cross; the Crucifixion, with the Virgin and St. John; the Descent from the Cross; and the Entombment. Seven scrolls on each side, with the superscriptions "Septem horae canonice" (sic), and "Septem dicta recordationis." P. 13 a, above, the Crucifixion, in the Byzantine arrangement.

In the tree-shaped form of the cross we recognise the legend of its being made out of the tree of knowledge. Above the Cross, the well-known symbol of the Pelican feeding her young with her blood. Below the Cross, small, the repentant thief and the believing centurion. On each side, in half-length figures, six prophets, including David and Solomon, with scrolls reaching up to the Cross. Below, in whole-length figures, Moses and St. Paul on the right; Daniel, Ezekiel, and St. Peter on the left, the last represented young. The panelled ground is formed of red, white, and blue. P. 14 a, in the B commencing the psalm, the stem of Jesse. On the border, in the corners, the attributes of the four Evangelists; above, in the centre, the Crucifixion; on the right hand the English arms; on the left the French. At the sides, in the lozenge-shaped compartments formed by the trellis-work, are ten prophets. Below, but by a later hand, two stags and a bird-trap, with an owl for a decoy; and also by the same hand, three golden crowns on blue ground, and three on red. A very curious representation heads the psalm "Dixit insipiens in corde suo non est Deus, etc."—David as if transfixed, and the fool represented as a court jester, with a flail. P. 55 b, the frequent subject of David playing the bells. From pages 125 a to 126 a, events from the life of Christ, beginning with the Nativity, represented in six compartments on each page of Gothic form; with the exception of the blue, in very light and broken colours, the faces meagre, drawn with the pen, and, excepting a spot of red on the cheeks, quite white; the ground usually gold, also panelled in light colours. P. 126 b, the Crucifixion above, as before, with prophets at the sides; below Daniel, Ezekiel, St. Peter, and St. Paul. P. 127 a, in the centre of a circle with inscriptions, diverging like rays, the head of Christ, in the Mosaic type. P. 127 b, the same head in a circular arrangement, only with ten circles at the border of the inner circle, containing the different classes of society—viz. the King, the Priest, the Knight, &c.—with inscriptions round them. In the four corners, the four ages of man. P. 128 a, the popular legend of the middle ages, the three living and the three dead Kings, as given in Orcagna's Triumph of Death, in the Campo Santo at Pisa. On the upper part of the page on the right are the three living Kings, all youthful, one with a falcon on his wrist, another with a golden sceptre. The forced attitudes and gestures of grief

are here quite in the Gothic taste; the fine colours and well-modelled drapery have an harmonious effect. On the left, the three dead Kings in different stages of corruption; above them English inscriptions, with "de vivis regibus," and "de mortuis regibus." P. 128 b, above, the First Person of the Trinity, in the Mosaic type of Christ, and with the cross-shaped nimbus, and the two tables of the law, and Moses, as usual with horns. Below, Moses again, pointing to the Brazen Serpent, here represented as a small gold dragon. P. 129 a, the superscription "Duodecim articuli fidei," with the same arrangement as above described, but above, in the centre, projecting from the border, the head of Christ, and, in two compartments at the side, prophets, apostles, and saints. Below, well arranged in the corners, the dying Lazarus, accompanied by two angels, and the dying rich man, accompanied by two demons, who are drawing the souls in the forms of long infants from their mouths. Above, a majestic figure of Christ enthroned, with the soul of Lazarus in his lap; below, the jaws of hell, with the soul of the rich man, which is watched by a demon. P. 129 b, the Tree of Knowledge, represented as a beautiful light creeper, with the serpent and Adam and Eve at the sides; according to the inscription "Arbor vitiorum," conceived as the Tree of Evil, the names of the sins being introduced upon it in numerous circles; also some birds occur. Below the tree, "Radix vitiorum superbia." In the corners, to the right, a man with a bag of gold, a demon on his shoulder, and the inscription "Dives avarus;" on the left, a countryman, a sickle in his hand, a demon also at his side, pointing to a field of corn, with the inscription "Pauper superbus." P. 130 a, a similar tree, but in gold, with the inscription "Arbor virtutum," with the names of the virtues in numerous circles. Above, over the creeper, the head of Christ with two angels; below, "Radix virtutum humilitas." At the sides, the four cardinal virtues—Prudentia, with a dragon and a dove in her hands, in illustration of the text "Be wise as serpents, and gentle as doves;" Justitia, with rod and scales; Fortitudo, with sword and coat of arms (the last symbol hardly intelligible to me, but connected doubtless with the chivalry of the middle ages); and Temperantia, with vessel of water and torch—the meaning of the latter also not clear to me. P. 130 b, Christ again, as the centre of a circle surrounded with inscriptions; in the corners the

attributes of the four Evangelists; below, the Visitation of the Virgin. P. 131 a, the figure of Christ enthroned, occupying the whole page, in a blue robe lined with a fine green; much more carefully executed than the other pictures, and coloured in the flesh; of the Gothic form above mentioned, and with panelled ground. P. 132 b, the Virgin enthroned beneath a graceful Gothic gable, in a light crimson under-robe and mantle of a fine blue, the folds of which are very carefully modelled; she is holding the Child on her lap, who is represented dressed, and with the head only drawn in. Above, two angels with censers; at the sides, two other angels; below, St. Catherine and St. Margaret; a gold ground with a dotted pattern. P. 133 a, the Crucifixion, in the Byzantine conception. The Virgin and St. John express their grief only with the action of their arms, which are very short. Above are two angels, holding the golden disks of the sun and moon; below, a naked figure, which has risen from a grave. The ground in the centre is golden, with lozenges and white lilies; at the sides are red spaces with white lions—each doubtless in allusion to the English and French arms. P. 133 b, the Descent into Hell, the Descent from the Cross, the Entombment, and Pilate ordering the Guards (who are in the chain-armour of the period) to watch at the Sepulchre. P. 134 a, the Resurrection, the Three Women at the Sepulchre, the Noli-me-tangere, and the Disciples at Emmaus, in which only the feet of the vanishing ascending figure of Christ are visible. P. 134 b, the Ascension, with again only the feet of Christ seen; below, the Virgin and the apostles, in very speaking and animated action. P. 135 a, the Descent of the Holy Ghost; the actions equally animated. P. 135 b, the Coronation of the Virgin, under a Gothic gable; above, in the angles, two angels playing on musical instruments. The three last-mentioned pictures are executed with great care. P. 136 a, an allegorical representation. Above, five Gothic castles, with a female figure projecting from each, and the subscription, "Innocentia, Puritas—Timor dei —Castitas—Continentia—Virginitas." Below, other allegories.

A Psalter (MSS. Regia, 2 B. VII.), folio, 320 leaves, in very large minuscule letters, one column; the date about 1320. This valuable specimen resembles the foregoing in many respects. Arrangement and conception of several of the subjects are very similar, as also the architectonic frame-work of the larger pictures

with narrow pictures. If inferior to the foregoing in the cleverness of invention, it surpasses it in beauty and delicacy of making out, and in the uncommon richness and variety of figurative ornaments. Indeed, I know of no other specimen which so worthily illustrates the high cultivation and great originality of the English school of this time. These miniatures are to be considered as the reflection of a larger school of painting, as is the case with the miniatures of Giotto in the legend of St. George in St. Peter's at Rome, only that the productions of Italy in this line have been chiefly preserved, while in England all but a very few have disappeared. Upon the whole I am acquainted with no miniatures, either Netherlandish, German, or French, of this time—by no means so favourable to art as the 13th century—which can compare in artistic value with the pictures executed by the best hand in this manuscript. The artist here displays, equally in subjects which require a strict architectonic disposition, as in those admitting a freer arrangement, a most correct feeling for the disposition of objects in a given space. The motives are not only true and animated, but very free, and frequently uncommonly graceful, and in the heads the moral expression is very rightly indicated. The proportions are slender; the drawing of the nude, the period considered, unusually good; and the hands especially of excellent action. In the draperies it is true the Gothic, somewhat conventional manner predominates, though treated with refinement and excellent taste. Animals are represented with much truth of nature, and even the horses are incomparably better than in many, otherwise excellent, miniatures of the period. From this same hand we find here a very complete Picture Bible, extending from p. 1 a to p. 67 a, generally with two subjects on one page, executed with the pen, with a lightness and freedom which recall the later Anglo-Saxon miniatures, and only slightly shaded with brown, light crimson, and green. Also a number of subjects on the lower border, treated in the same manner, and extending from p. 35 b to p. 232 a. These contain, besides events from sacred and profane history, a number of humorous subjects, animals of different kinds, hunts, combats between monsters, which are among the cleverest and most original specimens of this kind that have descended to us from the middle ages, proving that this master was not only capable of treating sacred subjects with great

dignity and propriety, but possessed all the characteristic qualities of English art—the realistic, the fantastic, and the humorous—in an unusual degree. From p. 67 b, another hand appears, which, though not so distinguished, exhibits many excellences, and from whom the paintings, properly so called, proceed. These exhibit, in a far greater degree, the style of art peculiar to the first half of the 14th century. The heads are of the well-known type; the vermilions and blues of the draperies are seen in their whole unbroken power; the grounds are either gold, with the lozenge or other shaped patterns characteristic of the English school, or panelled. The other colours, however, are much broken, and the folds of the drapery of a Gothic character, modelled with tolerable softness. This painter possesses also the same qualities as the one first named in the treatment both of sacred subjects and of those taken from common life. As this manuscript may be said to contain in a small space a rich, admirable, and complete gallery of English art, I proceed, after these general descriptions, to a closer examination of the most important specimens. P. 1 a, a design formed of four circles, the First Person of the Trinity above in the Mosaic type of Christ; the circle in his right hand as symbol of a just measure (moderation); the left hand raised in command; next him, two cherubim and two angels adoring; below, the rebel angels falling, Satan being a fantastic conception, recalling Orcagna's compositions in the Campo Santo. P. 2 a, the First Person, with both hands raised, in the act of creating the animals, some of which, especially the falcons, one of which is in the act of striking, are surprising for truth of nature. P. 2 b, the Creation of the Fishes. The motive of the Creator is equally as elevated here. He is accompanied by six adoring angels of great dignity. The good drawing of some of the fishes proves the ample opportunities possessed by an English artist for observing these animals. P. 3 a, the creation of Adam and Eve above; below, the interdiction to pluck of the tree of knowledge. The gestures of the Creator are very speaking. P. 3 b, the First Person of the Trinity, enthroned in the almond-shaped glory; the right hand raised in benediction; in the left the globe; two cherubim and eight angels around, six of which are playing on musical instruments. Below is the Fall; the action of Eve's left

arm excellent, and both figures drawn in proportion. A new invention of the painter is displayed here, in the presence of three demons, who urge our first parents on to the sin, and delight in its accomplishment. The position of one of the demons, stooping, is of surprising freedom. P. 4 a, above, the Expulsion from Paradise; below, an angel presenting Adam and Eve with garments and with a spade. P. 4 b, Adam digging, and Eve spinning; the latter of unusual truth and grace. Cain and Abel with the flock. P. 5 a, above, Cain killing Abel with the jawbone of an ass; an animated and excellent composition. Below, Cain trying to conceal the murder by covering the body with leaves. This idea is new to me. P. 5 b, above, the First Person of the Trinity, a noble figure, asking Cain for his brother. The confusion of Cain is admirably expressed. P. 6 a, an angel bidding Noah enter the ark: the sign of impending destruction is figuratively expressed by a bundle of arrows in his hand. P. 6 b, the ark, in the form of a vessel of that time, occupies the whole side of the picture. Noah is seen climbing into it, up a long ladder, carrying one of his children on his back. P. 7 a, the sending forth the raven and the dove: a demon is striking at a swimming figure, and a bird of prey is eating a dead horse; the latter incident is highly true and animated. P. 8 a, Abraham placing a ring on Sarah's finger. Both figures, especially the female, very successful. P. 10 a, Hagar's action, as the angel shows her the spring, is very happy. P. 22 b, below, the exposure of the infant Moses. The mother and her sister, placing the child in a wicker basket on the Nile, are admirably conceived. P. 65 b, the Queen of Sheba visiting Solomon; she is distinguished by noble action and great delicacy of head. Several combats, particularly between knights in the chain armour of the day, are surprising for the truth, animation, and even grace of the motives, though many otherwise skilful painters of this period, in attempting such subjects, have fallen into trivial and uncouth actions. All these pictures are surrounded with a framework of that brilliant vermilion so characteristic of the technical resources of the English miniature-painters. The subject of each picture is written under it in French, sometimes shortly, and sometimes at length. The works of the second artist we have mentioned commence at p. 27 b, the stem of Jesse, in which the motive of the sleeping Abraham deserves mention.

The nine figures in the tendril are whole-length, which is an exception to the general rule. P. 68 a is divided into four bands. In that above is Christ in the act of blessing—a nobly conceived figure—with the globe, accompanied by three apostles. In the band below is the Baptist, youthfully conceived, with the palm-branch, and his right hand raised—very admirable. Next is the Virgin and Child enthroned, a very beautiful motive; the Child standing and holding the dove. The fourth band contains Joseph and Mary, with the Holy Ghost descending upon them, and two other married pairs of the family of the Saviour. The pages next succeeding contain, in six compartments each, twelve prophets and apostles, beginning with Jeremiah and St. Peter, then Isaiah and St. James, then David and St. Andrew, and so on. In the calendar, which begins at p. 71 b, and occupies twenty-four pages, the realistic, dramatic tendency of English art is characteristically displayed in the representations of the twelve signs of the zodiac, which are given on the right-hand page in an oblong framework, and correspond with the occupations of the month on the left-hand page. Thus, instead of Aquarius for January, we have three men in a ship pouring water out of three vessels; instead of Pisces for February, fishermen who are catching the two fish. Aries, or the Ram, the sign of March, is shown by two rams butting at each other, accompanied by two shepherds. The Taurus of April is replaced by three bulls, with two female figures. The Gemini of May are represented by a male and a female figure, both undraped, the latter partially covered by a shield, which she holds. Cancer of June is a great crab, which two fishermen are catching. Leo of July is led with a chain by a man. Virgo of August is represented by six females, four of whom are taking hold of each other, and two are plucking flowers. Libra, or the Balance, of September, are held by a youth, accompanied by a man and woman with uplifted hands. The colossal Scorpio of October is also held by two men of very symmetrical arrangement. Sagittarius of November is replaced by two Centaurs of surprisingly good action and drawing. Capricorn, or December, is accompanied by its kid and by two shepherds. In some of the representations—for example, in Pisces and Cancer—the peculiarities of an insular people, much engaged with fisheries, are seen. P. 84 b, a framework of very pure Gothic. At the sides, as opposite subjects, the

mourning synagogue and the triumphant Christian Church, with the model of a church, and David and Solomon, Moses and a prophet, probably Elijah. P. 85 a, properly speaking, the frontispiece—the Nativity, conceived in the English fashion. The Virgin is nursing the swathed Child; Joseph at the foot of the bed. At the sides St. John the Baptist and St. John the Evangelist, St. Peter, St. Paul, and two other apostles. Below, in the B commencing the psalm, is David playing the psalter, and, as sign of his inspiration, the dove with a glory, which occurs in some earlier pictures. Here commence those representations on the lower border above mentioned, of which I shall only mention the most remarkable, many of them being indicative of the legends of an insular people. P. 89 b, a sea monster, who is watched from a ship. P. 90 a, the lamentation for a death, excellent. P. 96 b, the legend of the mermaid, so rife in the middle ages, here represented in the usual way, with the tail of a fish and the body of a bird, in the style of the antique syren. Sleeping figures in a ship, of extraordinary truth. In the following page we see two mermaids surprising the sleeping figures. P. 100 b, a combat between the elephant and the unicorn; in the following page the unicorn killed in the lap of the Virgin. This representation has a strong affinity to the same subject in a manuscript in the Bodleian Library at Oxford, equally remarkable for its English miniatures, and of which I shall give an account in the proper place. P. 112 a, the Annunciation to the Shepherds, a large picture of very peculiar conception. The Adoration of the Kings, with the Child in the act of blessing. Notwithstanding the conventional Gothic stoop of the figures, this piece is very remarkable for animated and speaking motives. At the sides are six female saints. As the elephant was looked upon as a kind of wonder in the animal world, it seems to have excited the fancy of the first artist mentioned in this manuscript. A picture of this animal, with its calf, recurs in p. 118 a, and again in the next page, with a tower, in which are three armed men. P. 125 b represents a monster under a tree, with four figures playing him to sleep, on harp, cymbal, violin, and lute. P. 131 a, above, the three Kings before Herod; and also all three sleeping in one bed, with the angel appearing to them. On the lower border a very animated picture of a tournament, with a combatant thrust from his horse.

P. 132 a, the Murder of the Innocents; a black demon in the air urging Herod on to the deed is a new thought to me. A mother in a grey robe, holding off the murderer, is an admirable motive. The drawings on the border here and on the next page—combats of men upon dragons and upon a unicorn, a rider without legs, and with a goat's head—are splendid examples of the fantastic. P. 138 b: the same may be said of a Mermaid piercing a Centaur. P. 144 b, a cock-fight; illustrating the national love for such scenes, and probably one of the oldest representations of such a subject. P. 149 a: among the larger pictures the Presentation of the Virgin is remarkable for dignity. P. 150 a, the Virgin and Child surrounded by four angels. This is a specimen of the delicacy with which the architectural and the pictorial feeling are combined, a quality very prominent in the miniatures of this manuscript. P. 151 a, the youthful Christ teaching in the Temple, discovered by his mother and Joseph; very speaking and dramatic. The falcon-chase with two ladies on the border is also masterly. P. 157, a fox, with bishop's mitre and staff, preaching to four birds. P. 160, two wrestlers, with a fowl held up upon a pole as a prize, are very peculiar. P. 185 b, a tournament; one of the most successful of these representations. P. 186 a, a combat of knights; very dramatic. P. 190 b, the Nativity; with the exception of the light-coloured drapery, treated as a chiaroscuro drawing; the blue ground adorned with elegant flowers; below, the battle of the lion and the unicorn, which is new to me. P. 191, the Temptation. Here the Temple of Solomon is represented as a church in the circular style. On the border are two mermaids playing on musical instruments, probably intended for syrens. Particularly attractive are the border subjects, from p. 197 b to p. 201. A tournament of two females; a youth and a lady playing at draughts—this is highly graceful; a repast; a conversation after the repast, and the entrance of four youths ready to dance. The events appertaining to the legend of a crowned saint, on the border, from p. 206 to p. 232 a, are also full of dignity and grace. I unwillingly restrict myself to the mention of a dying scene, where the patient, in terror at Satan, who sits at the head of the bed, appeals to the beautiful female saint at the foot. P. 211 a, the Raising of Lazarus; unusually dramatic and attractive. From p. 234 a occur, invariably below,

a passage from the legend of a saint on the left, and the martyrdom of the saint on the right; for instance, the preaching of St. Stephen and the Stoning of St. Stephen, the motive of which is excellent. These are accompanied with the scenes of the Passion, on a larger scale above. Also, p. 234 b, the preaching of St. John the Evangelist, with a motive worthy of Raphael; and, on the other side, the martyrdom of the apostle in a caldron of boiling oil. In the Conversion of St. Paul is a knight on horseback, with a violet shield, quite a little marvel, considering the period. Of the scenes of the Passion, I will only mention Christ awakening the sleeping Disciples—p. 244 b—a beautiful conception. Also the Devil appearing to Pilate's wife, which is new to me. The Crucifixion is given with unexampled detail, beginning with p. 252 b, the fashioning of the cross and the forging of the nails. P. 253 a, the placing Christ upon the Cross; the motive of the slender figure very noble, and even the expression good. P. 256 b, a large Crucifixion; the conception of the Christ, with inclined body and sunken head, is Byzantine; the Virgin is fainting, and the action of the St. John is very noble. The believing centurion also appears. P. 259 a, the Death of St. Oswald, on the border, who is murdered on horseback by other horsemen, is, in point of excellence of dramatic composition and speaking expression of some of the heads, one of the most successful in this rich volume. P. 299, the Burial of the Virgin; the bier carried by four apostles, while two unbelieving Jews who touch it fall down dead. This is a new modification of the legend that a Jew touching the bier had his hands struck off by an angel. The action of a mourner in front is very beautiful. Highly dignified is the representation of the Trinity; the First Person holding the crucified Saviour before him, the Holy Ghost in the centre, four adoring angels around. P. 301 a, the "Noli-me-tangere" on the border is distinguished for its dramatic feeling and for the circumstance of the Magdalen's extending the box of ointment to Christ. The Last Judgment, though otherwise given in the traditional style, deserves mention for the free and noble motives in those rising from the grave. From p. 305 a follow the angels, Moses, the prophets, the Baptist, the apostles, the disciples, the saints, the monks, the confessors. P. 310 b, the First Person of the Trinity, half-length figure, in clouds, in the act of blessing;

below, six kneeling worshippers, a king and two bishops among them, with the words "Propitius esto, parce nobis domine." P. 311 a, similar representation, only that the worshippers are nuns and laity. These pictures have frameworks of generally bright colours, in very elegant patterns, but, properly speaking, no border decorations. P. 54 a, a kneeling donor, erroneously termed John of Bedford in the calendar. Mr. Bond's researches lead us to believe that the work, judging from the arms accompanying the donor's wife, may have been executed for one of the Willoughby family. From a notice at the close it appears that it was presented to Queen Mary of England by one Baldwin Smith. Considering how many fac-similes of illustrations of miniatures of very inferior merit have been published in various English works, it is surprising that so favourable a specimen of English art as this should have been overlooked.

Albumazar's Astronomy, translated from the Persian into Latin by George Zothori Zapari (Sloane, No. 3983), folio, small minuscule letters, in two columns, very carefully written; the date about 1320. This work is very remarkable for the manner in which the planets and the signs of the zodiac were represented at that time, and for other fantastic and humorous subjects. The gestures are spirited and expressive; the proportions slender; the positions often distorted, even the hands and feet so; the draperies strictly of the conventional Gothic type. These are also merely pen-drawings, slightly tinted with colour. The inscription, "Deus pater illuminet hunc librum," at p. 3 b, with the great ram in body-colours of a bluish-green colour, is a specimen of that practice in the middle ages of invoking the help of God on every occasion. Many of the representations are confined to scenes descriptive of the occupations of the month. P. 4 b exhibits a knight in chain armour, and a woman combing her hair. P. 5 a, a forge with the workmen; very animated. P. 6 a, a bull and a centaur with a ram's body, and a woman ploughing. The draperies sometimes excellent; as, for instance, in p. 12 a, containing a female with the type of face of the 14th century, but of delicate form, with the inscription "Mulier formosa arte suendi docta, querens monilia." The other subjects have also similar inscriptions. The architecture is Romanesque. P. 19 a contains the sign of Virgo, a noble figure, with large wings, with the type of head

recalling the broader forms of the 15th century; in one hand ears of corn. P. 26 b, the gestures of Aquarius, who is pouring out water, with a discontented face, are really comical. From p. 32 a succeed the representations of the planets, each in three pictures, the culminating (exaltatio), declining (declinator), and setting (casus), in which latter they are represented falling headlong. Saturn enthroned appears first, his green drapery excellently modelled, but with distorted hands and feet. The motive and pretty small head of Venus also are excellent; p. 42 b she is crowned, and playing the guitar; p. 43 a represents her inclining, with a mournful expression, crown and guitar falling. P. 43 b, the conception of Mercury is excellent; he is decorously clad, and in black shoes, and is studying a book upon a one-legged desk next him.

Immediately after the middle of the 14th century we observe that style of painting to have been adopted in England which prevailed simultaneously in France, the Netherlands, and in Germany, though here seen in a modified form. Independent of the aim at an ideal, though, it is true, somewhat uniform beauty in the heads of saintly personages, we perceive, from the year 1356, a striking development of individuality, founded on observation of nature, in other heads, and from about 1400 a regular attempt at portraiture. About this latter period the expression of the heads becomes true, speaking, and animated. About 1420 a roundish oval may be observed, the proportions are slender and noble, the forms frequently of appropriate fulness. The draperies show a plastic feeling in the cast of the folds, and an artistic feeling in the softness of the execution. Not until towards 1430 do sharper breaks occur. The flesh colours are chiefly of a warm reddish tone, though too monotonous; the other colours are generally vigorous. Animals are represented with much truth, and occasionally well made out in detail. Fabulous animals, such as dragons, are very fantastically conceived, and of great energy of action. The grounds are generally coloured, with golden lozenges, containing alternately golden or coloured decorations. About 1420 the feeling for the arrangement of objects in space is more or less apparent, though the distant perspective is still very deficient. About 1430 leaf-gold occurs in the vessels and in the ornaments. The chief qualities of the best of these English

miniatures are the good arrangement of the figures; the feeling for grace of movement; the speaking, dramatic, and often bold motives; and the frequently quite original inventions, in which the allegorical and symbolical tendency prevails. Among these we find the favourite symbol of the trees bearing the virtues and the vices as their fruit. The humorous element is also seen to great advantage. In the initials, and especially in the border ornaments, the style of the former period prevails till about 1420. From this time, however, beautifully coloured and delicate flowers and leaves are introduced. The earlier style of art in its most essential forms is traceable to the middle of the 15th century. Valuable specimens of this epoch are,—

The well-known Bible Historiale, by Guyart du Moulin (MSS. Regia, 17 E. VII.), folio, 504 pages, written in a full minuscule letter, in three columns. P. 230 a contains the notice, "Escrit l'an mil trecent cinquante et six." The chief pictures in this manuscript exhibit considerable attainment in art, and are, in point of beauty of invention, delicacy and individuality of heads, and admirable taste in the softly disposed drapery, inferior to no contemporary specimens of miniature-painting, not even to the Italian. The patterns of the coloured grounds, in which red and blue predominate, as well as the taste of the border ornaments, leave no doubt as to the English origin of this valuable manuscript. P. 1 a contains, in a Gothic framework, the First Person of the Trinity, enthroned and surrounded with seraphim, with the Crucifixion, in the Byzantine conception, beside him, with four angels holding a canopy. In the transverse Gothic patterns are the four evangelists and seven prophets. The conception of these figures is grand; the execution of the flesh parts of a dark leaden tone; the soft shadows of the draperies, which are throughout treated in chiaroscuro, very careful. The Proverbs of Solomon are headed, p. 265 a, by a frontispiece, containing Solomon with the rod; the well-known history of the two sons who were ordered to shoot at the body of their father, and the discovery of the real son by the inaptitude he pretends; also the judgment of Solomon, who is speaking to two young men. These pictures are admirable, especially that of the two sons, and of the mother entreating to have her child spared. On the rich border below is a little dog, and four monkeys who are teazing him; at the side three birds,

which first occur in this way at this period. Besides these there are many smaller pictures, some by the same, and others by an inferior hand.

Fragment of a lectionary (Harleian, No. 7026), executed for Lord Lovell by John Siferwas, a Benedictine monk, folio, 36 leaves, of a very large and full minuscule letter, in one column. Judging from the age of the Lord Lovell here represented, the date must be about 1400. This MS. presents one of the most valuable and characteristic specimens of English painting of that time. How far the realistic tendency of English art was developed at this early age is seen in the portraits of Lord Lovell and the monk himself, forming the title-page. Both are in profile, half-length figures, and of a size unusual in miniatures. Lord Lovell is represented standing at a kind of window, with pointed beard and furred robe of light vermilion, and black cap with blue trimming, complacently examining a book with the Coronation of the Virgin on the cover, which a monk in the habit of his order is presenting to him. Both heads are very individual, well drawn, and carefully executed in body colours, and in cool flesh-tones. The hands even are praiseworthy, considering the time; those of Lord Lovell are in speaking action. Through two Gothic windows a foreshortened raftered ceiling, and the space of a room, are well expressed. Below the monk is the inscription "Frater Johes Siverwas;" behind the nobleman, round a small Gothic pillar, "Orate pro anima domini Johannis Lovell, qui hunc librum ordinavit ecclesiae cathedrali Sarisburiensi . . . . memoria sui uxoris." Page 3, instead of the usual initial, is a picture—the Emperor Augustus, with a pointed cap above his crown, distributing to the kneeling attendants the order to tax the people, in reference to the passage, "In illo tempore excit edictum." The head of the Emperor expresses dignity, those of the attendants homage; otherwise the heads are treated somewhat insipidly, both in the forms and warm colouring above described. The arrangement is skilful, the hands delicate, the draperies, however, so injured, that no opinion can be formed of them. On the inner border is the Virgin, as Queen of Heaven, a noble figure of good action, holding the Child with her robe in the left hand, the sceptre in the right. The folds of the drapery are in pure taste, and very tenderly executed. Above is a rich Gothic canopy, with the

Annunciation; and higher still, very small, the First Person of the Trinity enthroned. The rich border is treated in the old-fashioned way, with a pole, round which dark-coloured leaves and tendrils are entwined, and the meagre pen decorations in gold and coloured leaves are by another hand, by whom are also all the other border ornaments in this book. In the four corners, as well as in the centre of the side of the inner border, are the splendid arms of Lord and Lady Lovell; below, by the same hand which executed the portraits in title-page, which I shall denominate the first hand, is the Virgin and Child (small), with two larger angels kneeling on the pole at the side, with their garments twisted round the pole, and the corners hanging down. Below, in the centre, a golden lock and key, a wild man with no other covering than a pointed fur cap and long peaked shoes, and a dragon with an eagle's head biting the pole, a fine invention; at the sides a peacock and peahen of wonderful truth of nature, and very beautifully painted. In blue ink, written by a later hand, on this page, is Holand Lovell four times repeated, and Salbror—probably some allusion to Salisbury—twice. Page 5 is divided and ornamented in a similar way. Instead of the initials is the Adoration of the Shepherds, by another hand. The Virgin represented in bed, and Joseph, who appears unusually old, sitting by as foster-father, is quite an English thought. In the background is the Child, with full forms, between the ass and the ox. In this picture the ideal character still prevails in every part: the heads, especially that of the Virgin, and the tender and soft treatment in greenish middle tones, agree strikingly with the contemporary works of the Cologne school. Also the similarly conceived Virgin in white drapery, and the angel Gabriel upon the inner border, in the same style as those just described. On the lower border is St. George, the patron saint of England, in black armour, with a red cross on his cuirass, killing the red dragon in somewhat tame position. Opposite to him, in long crimson robes, is the archangel Michael, threatening the seven-headed dragon with a sword. Another great dragon is at the side of the outer border. Page 7, in a small D, are Joseph's second dream, and the Flight into Egypt; the latter very much injured. Page 8, in a C, the Adoration of the Kings—Joseph not present—by the first hand; the ground black with a gold pattern; the Virgin and Child

above, as on a former page, on the border, which is less ornamented, and the two angels similarly treated at the sides; on the outer border two other angels, one of whom is very large, with a scroll and inscription, "Soli Deo honor et gloria." In each of the four corners a head, and below two heads of very individual forms. P. 9: Christ with the Disciples at Emmaus, by the first hand, and the Lovell arms. P. 10: by the same hand, the Resurrection of Christ, with four guards, and Lord and Lady Lovell worshipping, the latter unfortunately much obliterated. Above, in the rich border, the countenance of Christ in glory; on the other page a large angel. P. 13: a small Christ, prophesying the destruction of Jerusalem in presence of two disciples; by the second hand, and very delicate; also the well-preserved portraits of Lord and Lady Lovell, not without individuality, in sumptuous garments which admit of no fold; above, two angels holding a cross. P. 15: by the second hand, St. John the Evangelist as an old man writing in the isle of Patmos, very delicate; the head and the broken colours of the red garment are again quite in the style of the old Cologne school. The eagle seated before him is of great truth of nature. On the edge of the inner side, under a Gothic canopy of white colour, is St. John again, in youthful form, blessing the chalice whence a dragon is rising. The head is very noble, and the folds of the white mantle in very pure taste; above are two angels holding a shield with sacred mottos. On the outer side of the border is a stork with a long scroll in its beak. P. 17: by the first hand, the Presentation in the Temple, particularly careful and well preserved. The Virgin of slender and noble form; on one arm the Child, who is of surprisingly good form and elegant action, reaching towards the globe in the other hand of the Virgin. Upon the simple border an angel and six heads, like those above. P. 19: by the same first hand, a priest with a tabernacle; below, a canopy held by four persons; the ground gold. On the border above, the head of Christ, and a very animated dog pursuing a dragon; below, two figures with daggers. P. 21: by the same hand; above (small), the Presentation of the Virgin, but only the Virgin and Joseph, no high priest; in the centre (larger), the Virgin crowned by the First Person of the Trinity, with a long white beard, and Christ in the Mosaic type; also the

Virgin and Child upon the moon, and surrounded with rays, as "Mater Splendoris," with very delicate head. Below, a saint, whose leg is wounded with a hatchet, and Christ with Mary and Martha. P. 23: by the same hand, the Virgin surrounded with a pope, bishops, and other persons, one of the richest and most beautiful pictures in the work. Lord and Lady Lovell kneeling; he in black and gold brocade, vigorous and individual; she less so; on the border a large and beautiful angel. P. 25: by the same hand, but somewhat more slight, the Ascension, in which only the feet of the Saviour are visible. On the lower border a man and woman with the bodies of birds, and a falcon of very natural character. P. 27: by the same hand, the Birth of the Virgin; upon the border the more important personages of the stem of Jesse, with Christ above. P. 29: by the second hand, the Birth of John the Baptist. Elizabeth is about to nurse the child, thus giving the event a domestic character. Next to this, and very successful, a prophet in blue dress with ermine, with a golden book. P. 31: by the first hand, Joseph's second dream. Upon the border, larger than before, the Virgin and Child, noble in action, and excellent in the folds of the blue mantle, unfortunately injured. P. 33: by the second hand, Palm Sunday. Two simple border ornaments complete the manuscript.

The Vulgate (MSS. Regia, 1 E IX.), large folio, with vigorous Gothic minuscule letters, in two columns; judging from calligraphy and pictures, about the date 1410 to 1420. The borders of p. 2 a, with their coloured leaves upon a gold ground, indicate an English origin. The same may be said of the delicate golden decorations upon a generally coloured ground. On this same page is St. Jerome, in a blue mantle and cardinal's hat, with Paulinus, clad in red, kneeling before him, to whom he is giving his celebrated letter in form of a book. The space of the room is well represented. While the painter of this little picture and of the two others which occur in this manuscript has adhered to the forms of art belonging to the beginning of this period, he also favourably distinguishes himself by the warmth and power of his flesh tones, as well as in other respects. Both St. Jerome and Paulinus are youthfully conceived. St. Jerome appears generally so in the numerous repetitions of this subject which head his

prefaces to the different books of Scripture, while our admiration is excited by the great variety of motive introduced, especially in the First Book of Kings, in the Book of Daniel, and the Book of Tobit, which latter is the work of another and very skilful hand. By the same is also another picture at the beginning of the First Book of Kings, like all the others introduced into initials, where a woman kneeling is especially remarkable for beauty of form and of expression. The same may be said of a picture at the head of the Second Book of Kings. A third hand is apparent at the beginning of the book of Leviticus; Moses addressing the Jews: this is much inferior, and the dull colours and blackish-green meadows and trees show the influence of the contemporary school of French miniature-painting. Heading the book of Daniel is a remarkable representation of Babylon, with the temple of Bel, in the form of a pretty Gothic church. Without the city are the besiegers and their tents. The pictures from the New Testament are upon the whole of less significance. This manuscript has unfortunately been much injured by water.

Office of the Virgin and other prayers (Bibl. Regia, 2 A XVIII.), large octavo, 237 leaves, in large and handsome minuscule letters, one column, not later apparently than 1420. The English origin of this work is proved not only by the many English saints in the otherwise undecorated Calendar and Litany, but more so still by the thoroughly English character of the border ornaments. Although partaking generally of the ideal tendency, yet we remark here and there signs of individuality. The grounds, it is true, are still coloured with partially very delicate scroll-work, but the architecture in the background, generally Gothic, is very carefully made out. Three skilful hands are apparent here, though of unequal artistic value. By the first hand are the first nine of those saints, which otherwise usually occur towards the end of such a work, though here, by way of exception, placed before the calendar. Each of these, with a rich Gothic architectural background, which is broadly and admirably modelled in bright colours, occupies a whole page. The dull colours and tawny green show the influence of the French school. The limbs are very meagre and the drapery often not well understood, though soft in character; the motives are animated, sometimes even exaggerated, the heads delicate and noble, and the execution

careful. John the Baptist, with whom the pictures commence, p. 1 b, is pointing to the Agnus Dei: St. James of Compostella is represented enthroned. The noble and individual head of St. Anthony is executed in the brownish tones so peculiar to the English miniatures of the 15th century, the tendency to the realistic being shown in the artist having given the saint two pigs, instead of the traditional one, which are rendered with great truth. The head of St. Thomas Aquinas, who is enthroned, p. 5 b, is of rare delicacy. St. Francis of Assisi receiving the stigmata, p. 7 b, is of more individual character, but the winged crucifix shows a great error in perspective. In the action of St. Christopher, who is striding along, that exaggerated dramatic tendency so peculiar to Anglo-Saxon art is displayed. With p. 11 b another and more artistic hand begins, characterised by a thick, gummy vehicle, and by that warmer and finer colouring which shows a Netherlandish influence. The subject is the Virgin and Child seated on a bench with St. Anna; the action of the Child, who is stretching to reach a book in the hand of St. Anna, is of astonishing freedom; the limbs are also full, the idealised heads of unusual delicacy, and the soft folds of the drapery well understood. St. Catherine, p. 13 b, is of a beautiful character of head, and charming in the warmth of tone. St. Margaret, by the first hand, p. 15 b, is also beautiful, but the dragon very rude. St. Catherine, p. 17 b, upon a crimson ground, is extremely delicate: this is by the second hand; also the Magdalen, p. 19 b, who is unusually lovely. The Annunciation, p. 21 b. Here those motives already occur which Roger van der Weyden introduced into the Netherlandish and German schools, where they were long considered as the types of art: this is the most beautiful picture in this manuscript. The figure both of the Virgin and of the Angel are of the utmost delicacy, and the canopy under which the Virgin is kneeling decorated with a gold pattern on a red ground with the greatest elegance and precision. On each side, in crimson drapery, kneeling on two chairs, are a young man and woman, whose delicate and very individualised features show them to be portraits. These are by the second hand, and are probably relations of the original patroness of the book, who is represented, p. 24, kneeling before the white draped figure of her guardian angel. From various notices in this work by a contemporary

hand, it is evident that this lady was a member of the Grandison family. The Annunciation, the frontispiece to the calendar, which begins from p. 25, is by a third hand, distinguished by paler flesh tones and by a more strictly ideal tendency. In the initial D is the portrait of the Grandison lady again; and finally, in initial B, p. 99 a, the stem of Jesse.

Office of the Virgin and other prayers (Harleian, No. 2900), small folio, 205 leaves, with very full minuscule letters, in one column. The English saints in the otherwise unornamented calendar, as well as the thoroughly English taste of the rich border decorations, leave no doubt of the origin of this MS., which, to judge both from the text and the borders, may have been executed about 1430. The pictures exhibit the decided influence of the Netherlandish and French schools, although aiming at no imitation of them. Two different hands may be distinguished. The pictures by the best of the two are generally quiet representations; and in the noble and delicate heads, which here and there display more individuality of character; in the correct and slender proportions; in the speaking and graceful motives; in the pure taste of the drapery; and in the delicate tones of their flesh colours, belong to the most beautiful specimens of the English miniature-painting that I know. In the generally dramatic character, on the other hand, of the second artist may be observed a lameness in the motives, and a feebleness in drawing, especially of animals, while the dulness of the colours shows the comparative absence of a glutinous vehicle. Here and there the drolleries of the English school appear; the grounds are chiefly panelled. I proceed to describe only the most important pictures. The set of the Evangelists, beginning at p. 18, is unusually arranged: St. Luke first, St. John next—here, by way of exception, represented young and of refined character—St. Matthew and St. Mark. The Annunciation combines in the highest degree all the qualities I have praised above. In the Visitation, p. 37, the colours are somewhat broken. The Death of St. Thomas à Becket, p. 57 b, is partially, and apparently designedly, obliterated. The St. Catherine, p. 62 b, is delicate in the head and noble in action, beautiful in proportion, and of admirable cast of drapery. St. Margaret, p. 64, rising from the dragon, which is executed in gold shaded with brown—afterwards a favourite mode of treatment—is of excellent inven-

tion. The Magdalen, p. 65 b, is quite in the style of the old Cologne school, and is remarkable for the refined expression of sorrow. The Scourging of Christ, p. 81 b, is a specimen, on the other hand, of the lameness of some of the motives. In the Adoration of the Kings the artist has been very successful in the expression of veneration. The Coronation of the Virgin, p. 98 b, is particularly original and beautiful. The Virgin, in whom the expression of humility is admirably given, is supported by an angel, while the First Person of the Trinity is pointing with the right hand to a cherub, who, accompanied by two angels, is about to place the crown on her head. At the conclusion is the Virgin and Child enthroned, with the patroness of the book, a princess in ermine mantle kneeling before her, and two angels: below are the arms of the princess.

There is no work, however, which bears such high testimony to the state of English art from about 1420-1430 as the miniatures of a religious poem in the English language (Cotton. Faustina, B VI.). This poem occupies the last twenty-two leaves of a folio volume. In the rather circular oval of the heads, and in the occasional sharp breaks in the otherwise soft and rounded folds of the drapery, these pictures show a close affinity to Meister Stephan, the painter of the picture in the cathedral of Cologne; though, in the less portrait-like heads and in the still entirely conventional forms of the trees, they bear a somewhat older aspect: also, as specimens of the peculiar inventions appertaining to Christian symbolism, they are very remarkable. P. 107 b exhibits a king in full robes, with a knight on his right and a bishop on his left; these figures, and especially that of the bishop in rose-coloured drapery lined with blue, recal, in their uncommon softness and delicacy, the scumbled execution of the prophets and the apostles in a Psalter belonging to Duke Jean de Berry in the Bibliothèque Nationale at Paris (suppl. Franc. No. 2015).* P. 108 a is the most remarkable picture of all. Below is a young man upon his deathbed, his delicate and noble features expressing the faith and hope in which he is expiring. At the foot of the bed stands Death in the form of a skeleton, about to pierce the heart of the patient with a red spear, and a black demon with a hook in his hand reaching towards him. Nothing else but the hook and his claws are

* For further description see my 'Kunstwerken und Künstlern in Paris,' p. 335, &c.

visible. The rest of the figure has been almost entirely obliterated, and obviously with design. At the head of the dying man is an angel in the act of receiving the soul, which is represented as a naked infant. Above is the Virgin in light violet drapery of admirable arrangement, with the crown on her head, supplicating Christ, by the breast which nourished him, and which she is baring, to have mercy on the soul of the dying man. Christ, who is represented in a bright crimson mantle, is showing his wounds, in token of granting his mother's request, to the First Person of the Trinity, who is raising his right hand in benediction. This last figure is enthroned, with a long beard and a blue mantle, in which some sharp breaks already occur. Each figure is accompanied by a long scroll with the words they are supposed to utter. P. 109 a is divided lengthwise in two stripes. On the right is the title of the poem, on the left a hermit, to whom an angel is appearing, with a red shield, on which are the letters I. h. C. A tree in the same piece is still of the old conventional form. P. 109 b, inscribed "Paulo Eremita," represents this hermit, with the raven bringing him bread. The expression of melancholy and self-condemnation in the very noble head recals the Umbrian school. Two trees like that above are clothed with foliage. Several of the succeeding pages contain those symbolic representations of the trees of the Virtues and the Vices, so peculiar to the English school, and here given with the utmost detail. P. 110 a represents the tree of Virtues with seven branches, on each of which are seven leaves, each inscribed with a name of a virtue. P. 110 b has the noble figure of St. Anthony the Hermit, with the pig: the drapery of the saint is admirable. P. 111 a, the tree of the Vices, conceived in the same way as that of the Virtues, only differing in number. P. 111 b, "Maria Egypciane" (*sic*), entirely draped with her hair, as the legend describes, and, with the exception of the left eye, which is out of drawing, of a fine character of head. P. 112 a, "Yerote of Meknes," a tree with twelve leaves, each containing a motto, as, for example, "So be paciente in harde and sharpe thinges." P. 112 b, Mary Magdalen, also covered with her hair, carried to heaven by two entirely befeathered angels. P. 113 a, a tree with twelve leaves, each with a vice upon them. P. 113 b, "Sanctus Ægidius," in a black dress, with the episcopal crook in his right hand and a book in his left; in front a roe looking up at him, very naïvely conceived. P. 114 a, a tree with

twelve leaves, with a vice on each, always in connexion with a figure, as, for instance, "a jungmann idell" (*sic*). P. 114 b, Richard the Hermit, in white dress, represented seated; three feathered angels in the air singing. P. 115 a, a tree with twelve vices as before. P. 115 b, St. Hilarion in grey cowl, seated: in a tree a pelican feeding her young with her blood. P. 116 a, a tree with fourteen oak-leaves. P. 116 b, a monk, probably St. Dominic, holding a ladder with eight steps, inscribed with those qualities which lead to heaven, such as "humiliatione, contemplacione" (*sic*): in the intervals is always "Discretione." An angel with blue feathers, therefore one of the Cherubim, holds the upper end of the ladder. The next page displays seven doves, each holding in their beaks a scroll inscribed with virtues. P. 118 a, a tree with fourteen leaves, with the seven works of mercy and seven other good qualities. P. 118 b, St. John the Baptist, represented very old, with a light violet mantle over the hair garment. On several succeeding pages with such allegorical trees are the representations of Moses, a noble form in a blue robe; of lions and bears in a wood; of the cross and an angel above it; and of "Soderyke heremita," kneeling, in a white garment, praying to the Virgin, who is appearing to him in the air with the Child. The broad and free manner with which the lights are laid on in the figure of the Virgin is very remarkable. "Scutum passionis," a red shield, held by an angel, on which the instruments of the Passion are very well painted; below a nun kneeling. "Scutum fidei," with a shield, also held by an angel, on which the doctrine of the Trinity is written; below a kneeling Dominican, probably St. Thomas Aquinas. The standing figure of St. Benedict, a noble old head. A nun praying to a heart, with nine birds, with scrolls in their beaks, around her. St. Hilda, a standing figure, with the right arm evidently designedly too short. A large red cross, with the inscription "Contemplacione;" around are twenty leaves with the names of good qualities, as "Hope, Love," &c. Finally, a monk with a red hat (query, a cardinal's?), in adoration before a very nobly-conceived crucifix, which is appearing to him in the air.

About contemporary with this last work, perhaps a little later, is the Life of King Edmund the Saint, by Lydgate, about 1400-1450, in English verse (Harleian, No. 2278), 119 leaves, in minuscule

letters resembling the Netherlandish in character, and in one column. Altogether the pictures in this poem resemble, in style of art, those just described. The quiet scenes are good; the dramatic ones frequently very lame; the motivēs, especially the actions of the hands, very speaking; the generally very circular heads often of great elegance, and at the same time very individual; the proportions, with few exceptions, very slender; the drawings of the nude, the period considered, tolerable; the colouring of the flesh very good. The folds of the drapery, which chiefly consist of rich stuffs with light patterns, have already sharp breaks; the general effect of the unglossy colours in the figures is light and cheerful; the treatment very careful. The grounds are generally coloured, in interiors consisting of patterned hangings. In landscape backgrounds the horizon is white, with the sky a dark blue; the clouds are also treated as dark-blue spots. On the trees, of conventional round form, the single leaves are given; the colours of these, as of the earth, whether light or dark, are of a tawny character, and in this respect, as well as in the unglossy nature of the vehicle, indicate a French influence. The architecture is Gothic, and very deficient in perspective; the leaf-gold laid on the decorations, vases, &c., has an inharmonious effect; the generally small initials are very elegantly executed in light blue and red, heightened with white upon a gold ground. P. 1 b, the Fall. The golden tree, the branches of which are formed of elegant arabesques, bears silver fruit. Adam and Eve and the serpent, the head of which is somewhat obliterated, are executed in silver, and the details drawn in black. Above, as the symbol of redemption, is the silver lamb in a golden circle, with an elegant gold cross and star. A fine vermilion forms the ground of the whole piece. P. 3 b, three golden crowns, set with jewels upon a beautiful azure ground. P. 4 b, the sarcophagus of King Edmund, executed with gold laid on with the brush; on the one side, a king and four halberdiers; on the other, two monks kneeling in adoration. P. 6 a, as frontispiece, a picture representing Lydgate, the author, presenting the book to a young king, probably King Edmund; six laymen at the sides of the throne, and several clergy. I can only notice a few of the numerous other and principally small pictures. P. 9 a, the adoration of a shrine. P. 10 a, a king and queen upon a throne, surrounded by lords and ladies, all attired

in white: a rich picture. P. 10 b, a larger B, with a man tearing open the jaws of a lion, and flourishes with the pen with pretty forms, with larger flowers, golden knobs, and a kind of light creeper. P. 13 a, a stately meeting between king and queen; the grooms attendant of very short proportions. P. 85: the refined and individual head of an adoring monk is here very remarkable, though the perspective of the Gothic architecture is exhibited in all its deficiency. P. 86 b, a combat: the artist's inability to cope with such a subject is very obvious. P. 108 b, a bishop striking some naked figures with rods: the flesh tones are excellent.

With the latter half of the 15th century, we now see introduced into England, as well as into Germany, France, Spain, Portugal, and even Italy, that realistic style of art which obtained in the Netherlandish miniatures as early as 1370, and which the genius of the brothers Van Eyck developed in the larger forms of pictorial art at the beginning of the 15th century. This tendency was the more likely to take root in England, where the taste for the realistic in art forms part of the national character, and where, as we have mentioned, early and surprising specimens of it appear. Nor would its more decided development have been so long delayed but for the civil wars between the Houses of York and Lancaster, which, of course, greatly interfered with the progress of art. Painting, therefore, in England, as compared with the Netherlands, Germany, and France, remained in a backward state; and until the accession of Henry VII. this transition in art was mainly confined to the greater individuality of portrait heads, which frequently assume a really speaking expression, and also to the sharp breaks in the folds of drapery, which are such as would be formed by the thick stuffs worn at that period. Instead, however, of the more or less developed feeling for space observable in the miniatures of other countries, the panelled grounds, frequently transected with large lozenges, still occur here. And where a landscape is introduced, it is of the most conventional character, though here and there a well-understood perspective in the different planes of distance may be observed. The borders also retain, generally speaking, the old-fashioned forms of the earlier periods, while the technical portion shows a French influence, which is not to its advantage; the gumless colours are dull, and the execution laboured. The peculiar English qualities of the miniatures

of this time, however, consist in the feeling for beauty, however monotonous in the repetition, seen in those heads which, though not meant for portraits, are nevertheless taken from nature,—in the slender proportions,—in the rather deficient drawing, and in the warm brownish, though monotonous flesh tones, with which the full vigour of the other colours corresponds.

The reign of Henry VII. is characterised by a decided and skilful, though rather spiritless imitation of the tendencies of French miniature-painting as seen in its most brilliant example, the celebrated Hours of Anne of Bretagne, in the Bibliothèque Nationale at Paris. But the splendour of the colours and the abundant use of gold cannot, to the true lover of art, redeem the monotonous and mechanically-executed heads and figures, and the absence of feeling in the whole technical process. Fortunately, however, other miniatures of the same period exist, which, following the contemporary progress of Netherlandish art, display a spirited, realistic tendency in every portion. The border decorations also exhibit the plucked fruit and flowers, the pearls and precious stones, which after 1480 became the favourite style of ornament in the Netherlandish miniatures, and which are here rendered sometimes on gold grounds, laid on with the brush, and on bronze-coloured grounds.

Finally, in the reign of Henry VIII., the style of the Renaissance appears in miniature-painting in the same form in which it had been developed in France, which is especially visible in the architecture and house utensils. Side by side with this, the truly realistic feeling of the English, worthily encouraged by the works of Holbein, is now decidedly seen, while the wide-spread influence of Albert Durer occasionally appears in the use made of his spirited compositions. As regards the border decorations, the same taste may be observed in beautiful development which had obtained under Henry VII.

A Missal (Harleian, No. 3000), 277 leaves, large octavo, in a large and full minuscule letter, in very black ink, one column. According to the writing, the date 1440 may be assumed. The painter of these numerous miniatures shows no knowledge of style in the arrangement of his subjects, which, when not adhering to traditional forms, are totally arbitrary and even puerile in composition. The heads, however, though monotonous, display a

decided feeling for beauty; while in the expression of maidenly decorum he is particularly successful. The proportions are over slender, and the drawing of the nude feeble; the colouring of these portions, on the other hand, powerful and warm. The simply-treated drapery is still essentially in the style of the preceding epoch, so that but few indications of sharp breaks occur. As regards feeling for space also, this may be considered as a transition work, as, in almost immediate juxta-position with gaudy panelled grounds, intersected with lozenges, or with grounds of a delicate red, we find landscapes of the tenderest aërial perspective. The execution is of unusual delicacy and decision, but in the hatched style and in the dull surface of the colours a French influence may be discerned. The border decorations still adhere to the taste of the foregoing period. The twelve leaves of the Calendar contain at the beginning of each month, in two quadrangular compartments close together, three signs of the zodiac and the occupations of the season. With the exception, however, of some graceful female heads, as, for instance, the sign of Virgo, the art employed is of a moderate class. P. 14 b, Christ enthroned beneath a canopy, in the Mosaic type, in azure blue mantle and red lining, his right hand raised in benediction. The globe is at his feet; in the air is the open book. On the small gold quadrangles of the panelled ground, intersected with lozenges, are delicate-coloured patterns. P. 20 b, the Holy Trinity, remarkable for this peculiarity, that the dead Christ, supported by the Father, is not upon the cross. Two boy angels next the canopy are refined, but monotonous. P. 30 b, the Death of Thomas à Becket. The saint, singular to say, is represented as a delicate and almost girlish youth. P. 42 b, St. Margaret, and p. 45 a, the Annunciation, are remarkable for the expression of tender purity in the heads, and for the singular delicacy of the execution. The noble and individual head of Christ on the Mount of Olives, p. 44 b, shows that the expression of sorrow and resignation was not beyond the power of the artist. P. 73 b, the Descent from the Cross, is a specimen of the artist's deficiency in composition; also the Coronation of the Virgin, where the First Person of the Trinity appears, bust-length, in the conventional clouds. P. 92 b shows how popular in England was the legend of the Cross of our Saviour having been made of the tree of knowledge. The picture

represents the Fall; the Crucifixion being seen on the same tree, round which the serpent, with a woman's head, is twisted. The garden of Eden is separated from the scene by a wall with towers. P. 93 b, the Head of Christ, in that Mosaic type with the divided beard which appears in John van Eyck's works. Finally various representations of David occur.

Office of the Virgin and other prayers (Harleian, No. 2846), duodecimo, on fine parchment, written in elegant minuscule letters, one column, the date about 1450. The English saints in the otherwise undecorated calendar are an evidence of the English origin of this MS.; also the English taste evinced in the rich border decorations, which are here intermixed with the gay flowers and leaves introduced into the Netherlands about 1420. These miniatures show how long the idealising tendency lingered in the principal miniatures of single MSS. in England, the realistic feeling being only seen here in a few of the pictures. The motives are speaking, the heads frequently delicate, the limbs generally meagre, the colouring powerful, the flesh-tones a warm brown, the grounds still coloured or of panelled pattern. Of the numerous small subjects from sacred history I only select a few which are most remarkable. The First Person of the Trinity is seen enthroned in an almond-shaped glory, of greenish colour, which melts softly into azure, and is richly decorated with golden rays. He is represented with a robe of splendid red colour, and with the regular papal tiara on his head, standing upon a gold crescent, a golden globe under his feet, and the right hand raised in benediction. The black shading of the gold shows the influence of German miniature-painting. The Trinity; the First Person is holding the Saviour on the Cross before him, which is meagre, but of good motive. The red ground is delicately ornamented with gold. A picture towards the end shows the pious aspirations of the patron of the book, in a form which is new to me. Three naked figures, raised from the dead, are carried in a cloth by three angels up to heaven, while the donor, a man seen in purgatory on the border, is kneeling in supplication.

Office of the Virgin and other prayers (Harleian, No. 2884), small octavo, 353 leaves, in a large minuscule letter, one column. The date appears to be about 1460. It closely resembles the foregoing MS., though the style of art is somewhat more

modern. In the calendar, which is only decorated in the borders, appear the most notable English saints. The borders of the pictures are very rich, and adorned with flowers and leaves of brilliant colours in the more modern style. The pictures contain the usual course of devotional representations. The heads are pretty, and sometimes elevated in character; the forms generally full; the motives true; the colours lively, even to gaudiness; the drapery with sharp breaks; the brown flesh-tones particularly powerful. Besides the merely coloured backgrounds, landscapes and architecture now occur: the execution is broad and decided. The following are the pieces which appeared to me most worthy of observation:— P. 22 b: the Annunciation. The Virgin looking upwards—a rare motive at this early period—is very noble and refined, and in the angel the expression of dignity amounts to pathos. Although the feeling for space is indicated in a realistic way by a green canopy, yet the sky, in which the First Person of the Trinity appears, is of a crimson colour, with gold patterns. P. 46: the Visitation, remarkable for the speaking character of the motives, the delicacy of the heads with golden glories, and for a landscape background with a town. P. 78 b: the Adoration of the Kings: the beautiful head of the Virgin and the full forms of the Child are worthy of attention. The Crucifixion: the Saviour is represented here as already dead. Towards the end (p. 320 b) is a repetition of the subject of the three persons raised from the dead, and carried upwards by angels.

Another MS. (Ægin 15 E VI.): the title-page Henry VI., in company with his Queen (Margaret) and his court. A stately man is kneeling to the queen, and presenting to her a book, which, according to the custom of that time, represents this MS. Who this person is we learn from some lines below, which commence as follows:—

> "Princesse tres excellente
> Ce livre cy vous presente
> De Schrosbury le Comte."

He is therefore no other than the celebrated Talbot, so famous for his courage and exploits in France, to whom Shakspeare, in his 'Henry VI.,' has reared an imperishable monument. Thinking of his tragical end, I could not read without emotion the following lines written underneath upon a scroll:—

" Mon seul desir
Au Roy et vous
Est bien servir
Jusqu'au mourir
Ce sachant tous
Mon seul desir
Au Roy et vous."

In the sequel of the poem it is stated that he presents this book to the queen for her amusement. To know what such a hero offered to the queen in those days for such a purpose, I must add that this thick folio volume contains the histories of Alexander the Great and Charlemagne, of Ogier of Denmark, of Rinaldo of Montalban, of King Ponthus, and the national English story of Guy of Warwick. The pictures are of inferior artistic value. The title-page and the large picture next following are quite in the manner of French miniature-painting, and perhaps executed by a French artist. The smaller pictures are, however, entirely by an English hand. The border decorations are of equally varied character, sometimes Netherlandish or French, and sometimes English.

An Office of the Virgin, belonging to the time of Henry VII., is a striking instance of the imitation of the French miniature-painting, in the style of the Hours of Anne of Bretagne; a folio, in a large and handsome minuscule letter, 144 leaves, one column, once in the possession of Catholic Queen Mary. The frequent occurrence of members of the family of the Earl of Ormond, in an obituary of many persons, p. 2 a, leads us to infer that the work was executed for that family. The English saints in the Calendar, combined with the rich but not refined borders, which are treated strictly in the old-fashioned taste, leave no doubt of its English origin. In the numerous pictures, large and small, two different hands are visible. The first, to whom the greater number, and especially all the large pictures, are attributable, is mechanical and destitute of invention, gaudy in colouring, monotonous in the flesh tones, and very flat in the modelling. A few of the pieces, however, are remarkable for arrangement. The Trinity enthroned, and represented as three persons, all of the Mosaic type of Christ, under one crimson mantle. The countenances of the First and the Third Persons, however, are golden. All three are holding a book, with the inscription, "Sancta

Trinitas, unus Deus, miserere nobis." The figures are surrounded with golden flames and rays; the ground is a beautiful azure; in the corners are the attributes of the four Evangelists. P. 10 b: the same representation, in similar arrangement, with this difference, that all three have imperial crowns, and are almost covered with golden flames and rays, at the points of which are cherubim and angels in white. A number of pictures by the second hand are treated equally as flatly, but are distinguished by heads of more refinement, better action, and more slender proportions.

Office of the Virgin and other prayers (Harleian, No. 2853), duodecimo. Judging from the saints in the Calendar, and the style of art, this is decidedly English. The numerous pictures, with their monotonous but pleasing faces, their red-brown but very bright flesh tones, show the influence of the Van Eyck school. They are somewhat mechanical in execution, though of beautiful colours, and probably date from about the year 1480.

Another Office of the Virgin (Addit., No. 17,012), written in a large and full minuscule letter, octavo, 196 leaves, purchased in 1847 of Mr. William Maskell, is of far higher value in point of art, and bespeaks a Netherlandish influence. It contains numerous pictures, and probably dates from 1490-1500. The circumstance of the names of the English saints being distinguished in the Calendar by red ink shows an English origin. At the first page of every month the appropriate occupation of the season is given in the Netherlandish style, in a simple but pretty little picture, with the sign of the Zodiac in a circle below. Of these latter Gemini are very remarkable, represented as naked and beautiful boys. The borders are treated in the later Netherlandish taste, and are very pretty in execution, though not of refined character. Many occur here which extend round three sides of the page. P. 13 a is entirely occupied with one picture—Christ, in the Mosaic type, under a green canopy, the right hand raised in benediction, the left holding the globe. The flesh tones are somewhat pale, but true and delicate; the well-disposed drapery is slightly patched in the shadows, otherwise the colours are of a glutinous quality and of good body; the execution free and spirited, and indicating a Netherlandish hand, or, at any rate, one formed in that school. From the autograph names of King Henry VII. and King Henry VIII. on pp. 20 b and 21 a, it

would appear that this book had belonged to each of these monarchs. P. 21 b, the Holy Trinity, by the same hand, with the Father holding the Son on the cross, is unfortunately injured. P. 24 b: St. John the Baptist in a rocky landscape, with the lamb on his lap, is by another hand, which is warmer in colouring, but more realistic in conception, and less spiritual in feeling. P. 26 b: St. John the Evangelist, and the murder of Thomas à Becket, are again by the former hand; but the lame treatment of the latter subject proves that the painter was not equal to such dramatic representations. P. 30 b: St. George and the Dragon; and p. 32 b, St. Christopher. The first is most carefully executed, and shows the realistic tendency, the second the feeling for warm colouring characteristic of the second hand. P. 34 b: the Virgin and Child, with St. Anna. This is by a third hand, which, though less elevated in character than the first, and less vigorous than the second, is distinguished by a delicacy of finish, by the heightening of the lights in the draperies with gold, and by the fine perspective gradations of the landscape. P. 36 b: the Magdalen, full-length figure. This is another excellent work by the first hand; while p. 38 b, St. Catherine; p. 40 b, St. Barbara; and p. 42 b, St. Margaret, give evidence of a fourth hand, which, in the pale and grey colouring, as well as in other respects, is inferior to all the others. The treatment of the gold stuffs with brown lines, the too gaudy greens, and the inferior modelling, betray a French influence. By these examples the four different hands may be distinguished throughout the work. Towards the end the pictures are altogether poorer.

A Psalter belonging to King Henry VIII., with occasional marginal notices in the handwriting of that monarch, octavo, 176 leaves, in a beautiful Roman character, one column. While the forms of the French Renaissance predominate in the backgrounds of the pictures, the figures are treated partly in the Roman costume, and partly in that of the time. The drawing is feeble, the actions tame, the colours are often brilliant and even gaudy, the technical process French, the execution careful. P. 3 a: frontispiece representing King Henry VIII. as David, in a state apartment, with an extensive and rightly understood perspective. Many of the gold decorations on the canopy, the robes, &c., are laid on with the brush; the head of the king is rubbed out. P. 30 a: David

and Goliah, the latter in the Roman military costume, the motives mannered, and the composition of a landscape character. P. 48 a: a combat on horseback, in a pretty landscape, in the chivalrous costume of the day, with golden trappings on the horses, but of spiritless invention. P. 63 b: King Henry VIII., again represented as David, delicately painted, and very like the usual portraits of the king. He is playing the harp, accompanied by a fool, in reference to the beginning of the psalm, "Dixit insipiens," represented as a poor culprit who is fearing the wrath of the king. P. 79 a: Henry VIII. again as David, kneeling in prayer in a court surrounded with ruins, in an antique style of architecture, very mannered in action; above is an angel, with sword and rod. These personations of David are characteristic of the bloodthirsty tyrant, who piqued himself on his knowledge of theology. P. 98 b: King David, represented in the taste of that time, as an Oriental, with a turban, playing the harp; three other figures accompany him with the guitar, the pipe and drum, and the trumpet. Page 118 a: three pretty cherubs draped and singing. These are introduced in a Ç, which, still adhering to the taste of the middle ages, terminates in two dragons' heads; the figures are on a blue ground.

LETTER VII.

GERMAN MSS. — Evangeliarium (Harleian, 2970) — Missal of the Cathedral of Augsburg (Harleian, 2908) — Evangeliarium (Egerton, 809) — Ditto (Harleian, 2821) — Lectiones in Ecclesia (Harleian, 2889) — Prayer-book of King Sigismund — Book of Designs for Jeweller's work, chiefly by Holbein. — ITALIAN MSS. — Latin poems of Convonvole da Prato — Lectionarium Romanum (Add. 15,815) — Missal of the monks of Montecassino (MSS. Regia, 15,813) — Giulio Clovio's Victories of Charles V. — SPANISH MSS. — Latin Commentary on the Apocalypse, &c. (Add. 11,695). — Office of the Virgin (Add. 18,191). — JEWISH MS. (Add. 11,699). — ARABIC MS. (Add. 11,856). — PERSIAN, EAST INDIAN, AND CHINESE MINIATURES. — PRINTED BOOKS — Life of Giovanni Simonetti — Aldine edition of Martial's Epigrams.

GERMAN MANUSCRIPTS.

THE number of manuscripts with German miniatures is not large, but contain some interesting and rare specimens.

An Evangeliarium (Harleian, No. 2970), small folio, 70 leaves, with a beautiful minuscule letter, one column. At the beginning, each on a separate page, are the four Evangelists writing; all represented young, and with bare feet; with animated action, correct proportions, good drawing, and very careful execution. In the treatment of the flesh, and in the use of light broken colours, a Byzantine influence is apparent. They are enframed in two pillars and an archivolt of Romanesque taste. The latter contains very beautiful decorations, and the attribute of the Evangelist is always in the space above the arch. The favourite German green is used in the mantle of St. John, and in two of the grounds; on the back of the St. Mark page are the words, "Ds. propitius esto Udalrico peccatori," in the golden capital letters of the period. From this and the character of the pictures, I have no hesitation in saying that St. Ulrich, who held the see of Augsburg from 923 to 973, was the author of this MS., and, in probability, of the pictures also. In the royal library at Munich there is also an Evangeliarium, with the name of this bishop, which not only corresponds with this one in character of writing and picture, but has precisely the same inscription.* This agreement

* See a notice on this MS. by myself in the Kunstblatt of 1850, p. 98.

extends to the initials as well; for example, the letters "In," p. 8 a, have golden forms, and dotted blue fillings out, while the crimson page, with the exception of an "E, V, and G," of Gothic character, contains the pure Roman capitals, in gold; p. 62 b has also a V of the same character with the crimson page belonging to it. The pictures in this MS. have a generally lighter effect than those in the MS. at Munich, which may be accounted for by the supposition of their being executed later, as the German miniatures of the latter part of the 10th century may be observed to be lighter in colour.

A Missal of the cathedral of Augsburg (Harleian, No. 2908), small folio, 212 leaves, with a large and powerful minuscule letter, in one column. This rich and artistic work is thoroughly fitted to display the school of miniature-painting which flourished under the protection of the Emperor Henry II. (reigned 1002-1024), and which is amply represented in a splendid collection of MSS. in the libraries both of Munich and Bamberg. In some respects, however, the MS. before us is of an older character, and agrees most closely with an Evangeliarium (IV. 2 b) in the library at Munich.* These pictures correspond with those in Munich and Bamberg in the light and harmoniously-broken colouring, in the absence of any decided rendering of shadow, and in the type of heads; with the last-mentioned MS. in the Byzantine influence visible in many of the subjects. P. 8 a contains a priest presenting a saint (perhaps St. Jerome) with a book, with an architectural background of late antique forms. This subject occupies the whole page. On the following page, enframed with acanthus-leaves, is a P and other initials; the forms golden, with vermilion outlines, and filled out with green. P. 10 b, the Crucifixion; Christ in the Mosaic type, represented alive, in the straight, upright position of the Western school. The body is fastened with four nails, and has a footboard. Next the cross are two tower-like buildings, from behind which the Virgin and St. John are looking forth. These figures are entirely without expression. P. 15 b, the Nativity, of indubitable Byzantine character, with the exception that Joseph is represented standing, and that there are three angels below. Below this, and next a similar tower-shaped building, are three shepherds looking upwards, next

* See a notice of this MS. by myself in the Kunstblatt for 1850, p. 98.

to a tree of the conventional mushroom-like form. The ground of the upper picture is golden, of the lower violet. P. 53 b: The whole page is occupied with the subject of the three women at the sepulchre, which is here represented as a regular building, with two arches and a high pediment. Two sleeping guards are in the corners next the pediment. P. 54 a, a D on a crimson ground, in the style of the P above, only that a part of the filling out here is of a pale blue. P. 64 b, the Ascension, is again from a Byzantine model, and, with the exception of the upper part, has the same tender, broken colours, on a gold ground. P. 65 a, a crimson page, with a C in the taste of the initials above-mentioned, and designs beside in a brighter tone. In the Descent of the Holy Ghost the dove is seen hovering in the segment of the circle, over the Virgin, who is placed high up the page, and the assembled apostles, who are seated in an arched building. The border is formed of a beautiful Grecian pattern, of delicate and harmoniously-broken colours. P. 70 a, a crimson page again, with a D. P. 123 b, the Assumption of the Virgin; her hands are raised in the antique way, and she is carried in a pointed, blue, almond-shaped glory, by four angels; two of yellowish, and two of reddish flesh tones. P. 124, a crimson page again, with a C. P. 130, finally, one with a beautiful S. To judge from all appearances, this MS., which displays the very moderate artistic skill in figures attained at Augsburg at this period, may be adjudged to 1000-1010.

An Evangeliarium (Egerton, No. 809), large quarto, 50 leaves, one column, in a beautiful minuscule letter, written, in my opinion, in the first half of the 11th century, and, according to a notice contained in it, formerly in the church of St. Maximinius at Treves. In the composition of the miniatures a decided Byzantine influence may be partially traced; many motives are animated and true, the technical process is clean and careful, and in the faces a cold red is often employed. P. 1 b contains the Nativity according to the Byzantine form of conception, with a rich architecture of late antique forms. On p. 17 a is a great A, with the Last Supper, Christ and the apostles represented seated at the further side of a round table; Judas alone, who is youthfully conceived, is represented on the near side. He is taking the sop offered to him by Christ, while at the same time a bird is flying

into his mouth, a curious illustration of the words of Scripture regarding Satan. P. 27 b represents the three Maries at the already open sepulchre. Two still-sleeping guards of good motive are an unusual feature here. P. 33 b, Christ in the almond-shaped glory borne up to heaven by two large angels, while the Virgin and the Apostles are represented much smaller. P. 35 b, the Descent of the Holy Ghost. P. 41 a, Christ giving the keys to Peter. Three saints upon the cover of the binding belong to the first half of the 16th century, and are painted somewhat in the manner of Bartholomew de Bruyn.

An Evangeliarium (Harleian, No. 2821), small folio, with a small minuscule letter, in one column. This appears to have been written about 1050, and, to judge from the character of the pictures, may have proceeded from Franconia. This is an elaborate and carefully executed specimen, in which the antique and Byzantine elements are found united. In the bright colouring it entirely adheres to the style of the miniatures executed by order of the Emperor Henry II. P. 1 b, and p. 2 a, are coloured with light crimson with an elegant design in darker crimson upon it, such as we see occasionally in the pavements of old churches. P. 2 b, Christ enthroned in a light golden almond-shaped glory, the right hand raised in benediction, in the left a roll, and upon the lap the book of life: in the angles the attributes of the four Evangelists. The ground is quite in the taste of Henry II.'s time; below green, shading off into a bright crimson and ending with pink. On the opposite page a saint (perhaps St. Jerome) adoring the crucifix; a monk, on a small scale, kissing his hand. The framework of serpentine pillars and crimson hangings shows an antique feeling. P. 3 b, the word "incipitete" in gold letters upon a delicate green ground, with four youthful saints in the border, perhaps the four Evangelists, enframed in four circles. P. 4 a, a B, commencing the letter of St. Jerome to Pope Damasus, of full golden flourishes, the fillings out light blue, light green, and rose-colour: also on the border four circles with four saints. The Canons next following are elegantly decorated with birds and little figures, as acroteria, with an admixture of late antique forms. Also the prologue by St. Jerome to the Gospel of St. Matthew is again upon a light crimson ground decorated with gorgeous designs; the list of the chapters and the title of the same Gospel are also richly

decorated. With the exception of the light colours peculiar to the German school of the 11th century, the St. Matthew is entirely in the Byzantine type, and also enframed with crimson designs. Opposite is the Annunciation with similar ornaments. The L at the beginning of the Gospel, upon a crimson page, in the taste of the B above mentioned, is of great beauty. St. Mark, in a golden mantle, is similarly enframed and as richly ornamented. The Nativity opposite is again treated according to the Byzantine type. The head of St. Luke adheres to the Frankish type, as first developed in the Frankish miniatures of the 9th century. This evangelist is also accompanied with rich accessories. On the opposite page is the Crucifixion conceived in the same style; the Saviour alive, and in a long crimson robe; on each side the Virgin and St. John. The same Frankish type of head characterises the St. John, who is represented as an old man, and surpasses the other evangelists in intelligence and animation of motive: his robe is white, the curtain around green. On the opposite page is the Ascension, Christ being represented in a circle, and of a youthful type. Two angels are pointing downwards to the Virgin, who stands in the antique style with raised hands. The motive of the St. Peter here is very speaking; all the heads have a round and antique appearance, the flesh is also kept darker. The title of the Gospel of St. John, on a green compartment with crimson framework, is particularly elegant: the same may be said of the opening words, "In principio erat verbum." At the end are four superbly-decorated crimson pages, two of which agree in design with those at the beginning.

Lectiones in Ecclesia per annum dicendæ (Harleian, No. 2889), a moderate-sized folio of narrow form. On the upper side, in deep and strong relief in ivory, is a saint, whom, judging from the character of the head, I should take for St. Paul. The left hand, covered with his robe, holds the open Gospel, on which his right hand is resting. The design good and the drapery well arranged, but the details little carried out: the same may be said of the border with acanthus-leaves. On the lower side is another saint with Byzantine crosses upon his garment, perhaps St. Stephen: the forms have been worn away by age and long service. Both from the character of the writing and pictures I imagine this to be of German origin, and of the first half of the 12th century. Three

different hands are distinguishable; the first, although decidedly German in treatment, adheres pretty closely to the Byzantine models. The second, which is in every respect ruder, has drawn in the subjects, principally with the pen, and tinted them slightly in gaudy colours. This one partakes most of the character of the period of the MS. The third, finally, adheres closely to the style of the miniatures encouraged by the emperor Henry II. Pp. 1 b, 4 a, contain pictures by the first hand in dull body-colour, and pale flesh tints, with the deep reddish tone of the gold ground of the Byzantine miniatures. On the first page is St. Peter in the well-known type, in a whitish tunic and vermilion toga, giving the blessing according to the Greek rite; then St. Paul, also in the usual type; next St. James, also in the act of benediction; St. John, youthfully conceived; and lastly the Prophet Isaiah, pointing to the Stem of Jesse on the opposite page. These figures are one and all standing with bare feet, and long scrolls in their hands. They are surrounded by a framework of that brown red, with ornaments upon it, in the style of the Carlovingian MSS., so frequently seen in Pompeian pictures. The representation of the Stem of Jesse is very peculiar. The tree is growing out of Abraham, who is represented in his coffin, and very short in stature. On it are seven doves, in seven golden circles, with inscriptions round about, upon a silver ground. Unfortunately, only two of these are legible: "Spiritus scientie" (*sic*), and "Spiritus Pietatis." From this it appears that the symbol of the Holy Ghost is employed to show the various forms of the Spirit. P. 5 b, a large and stately P, with powerful flourishes in gold and silver, chiefly with green and blue fillings-out, in the style of the German manuscripts of the 11th and 12th centuries. The other initials are all of the same character; one of them, an S, is formed of two dragons. P. 12 a, the Three Women at the Sepulchre, with an angel and three guards; admirable in invention, and by the second hand. The ground is crimson. P. 41 a: the motives of the drapery are lightly given in green and vermilion; the ground blue and green. The form of the coat of arms agrees in many respects with those of the tapestry at Bayeux. The following page contains a beautiful E. P. 66 b, St. John the Evangelist, by the same hand, with his feet shod, and in the act of benediction, according to the Greek rite. The ground is blue, the border green, with the Grecian key border joining on to it, in black and

white. The last picture, the falling angels, is by the third hand; the outlines of the heads are drawn on the yellowish flesh tones, the body-colours light and quite dull. The archangel Michael, who appears in an almost circular form, is shod; three dragons below, one of them with seven heads.

A Prayer-book of King Sigismund I. of Poland, reigned from 1506 to 1548; octavo, 222 leaves, with a stout and almost entirely Roman minuscule letter, in one column. This work is executed with the richest appliances of the then fully developed art of miniature-painting, and, like so many others of this period, was doubtless painted for the king by the family of the Glockendons, famous for this branch of art at Nuremberg. To judge from the miniatures inscribed with the name of Nicholaus Glockendon, in the libraries of Aschaffenburg and Wolfenbüttel, it appears that the same was actively employed in this book. But for the frequent adoption, however, by this artist of the inventions of Albert Durer in the architectural forms, the work is executed in the fully developed taste of the Renaissance, which would assign it to the later period of Sigismund's reign. The title-page represents St. Jerome, freely copied from Albert Durer's design. The border is decorated in the richest manner with those twisted forms peculiar to the German miniatures of the 15th and 16th centuries, on a gold ground laid on with the brush, and are distinguished by their architectural feeling from the contemporary border decorations of the Netherlandish miniatures. On the lower border, in a red compartment, is the white Polish eagle. The opposite page contains similar decorations on a crimson ground, with the coat of arms below; but above, in a crimson compartment, this inscription in golden letters: "Salvum fac domine regem nostrum Sigismundum." In the centre of the page is a splendid V, in a square compartment, the azure and green fillings-out adorned with delicate golden arabesques. P. 59 b, Christ, crowned with thorns, and bleeding in the most exaggerated way, is giving the sacrament in both forms to the kneeling Sigismund. The individuality of the king's features lead to the conclusion that a portrait of him must have been sent to Nuremberg as an assistance to the painters. Below are his arms. P. 65 b, the Virgin and Child, taken from an engraving by Albert Durer. The Virgin represented in glory, with the king addressing his prayers to her. This picture is remarkable for its delicacy and power of colour.

P. 90 b, a shield, in a very clumsy Renaissance taste, with the inscription, "Clipeus spiritualis," supported by two angels in the manner of Albert Durer. Below, the arms and a figure of a knight on a grey horse, which often occurs. Above, the same inscription, "Domine salvum." These pictures, and other border decorations more or less rich or simple, probably proceed, in my opinion, from the hand of Nicholaus Glockendon. From p. 204, however, commences a set of copies of well-known pictures, by an inferior and later hand.

And here it is as well to mention a book containing 182 drawings, chiefly designs for jeweller's work, from the Sloane collection (No. 5308), and attributed to Hans Holbein. Though all are not by him, yet a large number undoubtedly are; they appear to have been cut out of a drawing-book, and pasted in here, and altogether display a rich collection of beautiful inventions by this great and versatile master. Many of these drawings are only designs for ornaments; for instance, very elegant arabesques, in gold upon a black ground, for covers of books. Others contain figures for medallions, buckles, handles of daggers, &c. The last are all drawn with the pen, and slightly washed with Indian ink, in Holbein's favourite manner. For instance, Truth brought to light by Time (No. 2), with the inscription "tempus," and "veritas." The composition is well adapted to the circular form, and the treatment is light and spirited. Around is an inscription referring to the subject. No. 15, on a clasp, is the Martyrdom of St. Lawrence. No. 17, in a circle, St. John the Baptist pointing to the lamb on his left hand; drawn with the pen and slightly coloured, very spirited. In a circle, a book upon a hill, with a hand and an Italian inscription: "Servar voglio quel che ho quirato" (*sic*). Another circle, Lot and his daughters led by an angel; his wife is seen looking round, with a large stone on her chest, referring probably to her approaching transformation. This piece is very graceful and spirited, especially the head of Lot. No. 34, the same subject as No. 22, only that the hand is represented in front. No. 51 contains very tasteful ornaments, though without any obvious purpose. No. 53, the same; a satyr and a child, executed in sepia. The drawings for dagger-handles are clever in invention and broad in treatment; for instance, Nos. 56 to 60, especially No. 59, with two horn-blowers. Also the designs for two black dagger-sheaths (Nos. 85 and 87), with ornaments intended to repre-

sent silver, are of beautiful style. No. 86 contains two children, one of which has a singular charm. Nos. 89-107, drawings for trinkets with pearls and precious stones, the latter occasionally coloured. Many are drawn in a masterly way, and are at the same time very graceful. Nos. 126 and 128, most artistically entwined designs, of admirable invention. Nos. 144, 145, and 152, some chains. No. 172, a winged stag. No. 175, a goat and kids. These are all remarkable. Some of the intertwined letters are also significantly and beautifully composed.

ITALIAN MANUSCRIPTS.

In the history of Italian art miniature-painting does not play nearly so important a part as in other countries; nor is it much missed in a country where specimens of every other style of art are so numerous. I therefore refrain from giving so close a description of those MSS. containing Italian miniatures as I have done of such as belong to other nations. Also the number of them in the British Museum is small and not of any great artistic value. The following, however, are deserving of mention.

The Latin poems of Convonvole da Prato (MSS. Regia, 6 E. ix.), dedicated to Robert, King of Naples (reigned 1309-1343); this MS. is highly interesting. On the leather binding are the arms of Naples; the title-page contains six gold fleurs-de-lis on a blue ground, which, according to the verses underneath, are the arms of King Robert. On the opposite page are the keys of St. Peter on a red ground, with verses below referring to the supremacy of the Popes over the kingdom of Naples. The following pictures are highly remarkable as specimens of the allegorical and mythological representations in Italy in that age. On the page succeeding that with the keys of St. Peter are two saints kneeling before a pomegranate, which is called the *pomus vitæ*, from which lilies are growing. The whole is in the manner of an arabesque. On the back of p. 4 is Christ represented very large, on a splendid gold ground. Here and there, for instance over the heart, the parchment is left unpainted, and bears inscriptions. He is blessing the king, who is represented kneeling on the other page, with his golden crown at his feet. On the next pages are the host of cherubim and seraphim. On the back of p. 6 I could not but admire three angels with clubs, and four others in armour, subduing demons, and showing a happy effort to attain sublimity,

dignity, and beauty. On the back of p. 10 is King Robert on his throne, wearing his crown, and holding in his hand the sceptre, with the fleur-de-lis and the globe: the aquiline nose and the mouth have much individuality, and resemble the pictures of his grandfather, Charles I. of Anjou. In the large golden fleurs-de-lis on the azure ground some places in the parchment are in like manner unpainted, and have inscriptions in them; for instance, "Rex ego sum certus flos est iste Robertus." Opposite to the king stands a woman weeping, and in an attitude of supplication, perhaps a personification of the Neapolitan people or of Italy. P. 12 a represents Hercules with the lion's skin and a golden club; and the following page a woman in a splendid white garment, adorned with a silver pattern, who is worshipping a gold, silver, and red lily. The representation of heaven, p. 20 a, is very peculiar—a woman rising from a blue segment of a circle, in which the sun, moon, and stars are indicated in gold. P. 22 a contains the Judgment of Paris; the three goddesses appear as bust-pictures. In the small figure of Paris kneeling in a red dress, and presenting the apple to Venus, the expression of admiration and love is very good. But the following representations appeared to me the most remarkable. Pegasus, a white horse with blue and green wings, in the act of producing the fountain of Hippocrene by striking the ground with his hoofs, p. 28 b. On the opposite page are the seven liberal arts, kneeling and worshipping him, represented as female figures in well-chosen attitudes. The two next pages contain eight Muses: in order to express that they derive inspiration from Hippocrene, and that they mentally bathe in it, some of them are represented with their feet in a jar whence flows a blue stream of water, with the inscription Helicon. As the ancients gave Calliope precedence before the other Muses, she here appears alone on the following page, blowing a kind of clarionet. Though these Muses are all in the Italian costume of the fourteenth century, and therefore far removed from an antique character, yet, by their dignified attitudes, and by the beauty of the heads, as for instance in Terpsichore and Urania, they are not out of keeping with the poetical intention. We have here in all its naïveté the pictorial expression of the enthusiasm at that time awakened in Italy for the poetry of classic antiquity, which manifested itself with so much energy in such men as Dante and Petrarch. These pictures indicate in every part the influence of Dante's

friend Giotto. The heads have the type which he brought into vogue; the long narrow eyes, placed near to each other, the long thin noses. The different feelings are expressed in the faces with a few lines, clearly, and sometimes to excess. The gestures, notwithstanding the want of knowledge in the drawing of the figure, are extremely animated and expressive. The treatment is exactly as in the pictures in tempera of Giotto's school, in which the colours were mixed with yolk of egg and size; they have a green under-painting, over which the local tints are thickly laid on. The execution is very careful. Many circumstances indicate that the pictures in this book, if not painted by Giotto himself, were at least executed under his direction. He resided for some time, probably in the years 1326 and 1327, at the court of King Robert, and executed several works for him. Nay, he was personally in favour with the king, as the greatest painter of this age, and an intelligent man. Lastly, such allegorical designs were not unusual for him, for Vasari certifies that he painted such at Florence, Rimini, and Ravenna.

A Lectionarium Romanum, from the convent of St. Justina at Padua (Addit., No. 15,815), folio, 57 leaves, a large, powerful minuscule letter, in one column. The many pictures in the initials, chiefly of single saints, agree so entirely in action, in cast of drapery, in the somewhat dull red flesh-tones, and the heavy grey shadows, with the large pictures by Girolamo da' Libri of Verona (for instance, with that in the Berlin Museum, No. 30), who was called by that name on account of the miniatures he painted for books, that I have no hesitation in assigning this to him; he lived 1472-1556. These miniatures, however, belong to his earlier time, and the broad treatment shows a painter accustomed to work on a larger scale. A Bishop, p. 63 b, is especially successful in character and treatment. Various biblical subjects, much simplified, also occur, such as the Adoration of the Kings, the Descent of the Holy Ghost, and the Murder of the Innocents. The very pretty initials also, composed of leaves, flowers, and fruit, are of broad and masterly treatment; also the coloured tendrils, which are connected with the initials as borders, are very tasteful.

A Missal, of the order of the monks of Montecassino (MSS. Regia, No. 15,813), folio, 332 leaves, with a beautiful and large minuscule letter, in two columns. On the frontispiece is an inscription purporting that the convent of St. George in Padua, of

the order of Montecassino, for which this book had been executed, was formerly dedicated to St. Justina. The border decorations in the cinque-cento style, are among the richest and most elegant specimens of Italian miniature-painting. The pictures by Benedetto Bordone,* who, as is here obvious, studied in the school of Giovanni Bellini, are of unusual artistic value. Other pictures exhibit another very able hand of the Lombard school. Besides these, two other far inferior hands are evident. The first richly decorated border is by the Lombard hand. The scrolls, generally of acanthus-leaves, in azure, crimson, and green, of excellent style, are relieved from a dull gold ground by brown cast shadows. Above, in an oval, having the longest axis horizontal, are St. Peter and the youthful St. John the Evangelist; and on the borders at the side, in an oval, having the longest axis upright, a monk, probably St. Benedict, and a nun, probably St. Justina; below, Samuel, represented as a bishop, holding David. In the fillings-out of a beautiful crimson A is David praying, in an ermine mantle, and otherwise in the royal costume of the period; the modern worldly expression of the head agreeing quite with the rest. Some smaller initials on the following page, with saints, are by the same hand. P. 22 b: a very mechanical hand is perceptible in the borders. The Nativity, in an O, however, is by the first hand. P. 155 b: Benedetto Bordone's hand recurs in a Crucifixion, which in tone recalls the pictures of Antonello da Messina, the master of Giovanni Bellini; at the sides are the Virgin and St. John. The decorated borders on a black ground deserve notice, not only for the pure taste of the invention, but for the uncommon precision of the execution. The small pictures on this border—above, Christ on the Mount of Olives; at the side, the Ecce homo and the Procession to Calvary; below, a Pietà—evince in style of taste and colouring quite the school of Giovanni Bellini. The pictures on the following rich page, as well as on several others, are by Benedetto Bordone, among which the risen Christ, p. 160 a, and a

* This name appears from a passage in the work, 'Historiarum cœnobii D. Justinæ patavinæ libri sex,' published 1706, by Cuvatius, at Venice: p. 267, speaking of an Abbot Andrea of this convent, says that he had these "codices" executed, "Quos in usum sacrificii conscripsit D. Laurentius Gazius, Cremonensis, et adpictus historiis Sanctorum egregie ordinavit Benedictus Bordonus juris consultus, et cosmographus insignis." Then follows the observation that, though the works of Don Giulio Clovio are highly esteemed among painters for their great finish, yet those of Benedetto Bordone are, in the writer's opinion, equal to them. Thus it would appear that this Bordone, however distinguished, was only an amateur in the art.

youthful saint, with a palm-branch and wreath of roses, are particularly remarkable. The last has an affinity with the poetical feeling of Giorgione, and in the power of the colours approaches near to an oil picture. Here and there also occur pictures by a much drier hand. In my opinion, the completion of this work may be assigned to about 1520.

By means of the Grenville legacy, the British Museum has become possessed of Giulio Clovio's Victories of Charles V., a work well known to connoisseurs by means of Dr. Dibdin.* This consists of twelve miniatures in oblong folio, upon parchment, each about six inches high and nine inches wide; executed by command of Philip II. of Spain, from twelve pictures by Martin Heemskerk, engraved on copper and dedicated to that monarch, 1556. As Giulio Clovio, the most celebrated miniature-painter of the 16th century, was born 1498 (in Grisone, in Dalmatia), and died 1578, it may be assumed that these miniatures were executed towards the latter end of his long life. Although in his own compositions he belongs, as is well known, to the mannered imitators of Michel Angelo, yet one can only pity him here for having had to waste his admirable art in repeating the weak and tasteless compositions of one of the most disagreeable imitators of Italian art in the Netherlands. Only the first and last pictures of this series leaves any satisfactory impression, and this because the subject compelled Heemskerk to return to that realistic walk of art natural to a Netherlander. This work was preserved in the Escurial till the time of the French usurpation, when Joseph Buonaparte carried it off to Vittoria, where it was captured with other treasures of art by the English, and, coming into the possession of Mr. Woodburn, was sold by him to Mr. Grenville. I proceed briefly to describe this superbly decorated work. On the title-page, in beautiful gold capital letters, is the inscription "L'Aquila triumphante de Carlos Quinto." On the following page, within an architectural and highly-coloured border, with masks and cherubim, in the later taste of the cinquecento, is this Spanish verse in golden minuscule letters :—

"L'aquila muy triumphante y no veneida
De Carlos Quinto, Emperados Romano,
Nos muestra que este gente fue vendida
Y como hugo sus vñas Solimano."

* The Bibliographical Decameron, vol. i., pp. clxxxviii–xcvi.

These words refer to the picture in the following page of Charles V. himself, enthroned in imperial robes, between the Pillars of Hercules, with the motto "plus ultra," in his right hand the sword, in the left the imperial globe. Between his feet is the eagle, holding in its beak six threads, to which are attached six persons standing bound by the side of the throne. On the right, Francis I. King of France, Pope Clement VII., and the Sultan Soliman; on the left, the Elector of Saxony, John the Constant, and two other German princes in armour, one of whom was probably Philip Landgrave of Hesse. All these are very masterly portraits, executed in warm flesh tones; the ground green. The border of this and of the following pictures is of simple treatment, with gold, shaded with brown. On the back of this page, similarly decorated, is another Spanish verse of four lines, referring to the subject of the next picture, and so on in succession to the end. The second picture, the Capture of Francis I. at the battle of Pavia, is mannered in motives, feeble in drawing—especially of the horses—gaudy and heavy in colouring. The Death of the Duke of Bourbon before Rome, represented in the Roman costume, with bare legs, falling from a ladder placed against a tower, is excessively mannered; the view of Rome cold and gaudy; the smoke from the powder more like sacks of wool. Clement VII. is on the Castle of St. Angelo; on the Bridge of St. Angelo the statues of St. Paul and St. Peter, with the cannons directed against the castle and some soldiers: a very poor picture. The Siege of Vienna: the armour of Charles V., and his brother Ferdinand and their horses are by far the best part. The horses are trapped in crimson, with the most elegant decorations in the style of the Renaissance. Behind are the Turks fleeing. Cannibals, represented in features and colours like Europeans, are murdering the Spaniards. The prosaic circumstantiality with which those occurrences are rendered make this picture highly disagreeable and even revolting. In the background is the sea-coast with ships. Charles V.'s entry into Tunis, 1535: he and his brother are similarly represented as in the last picture. The submission of a Prince, 1543: the Emperor, the Duke of Alba, and others are represented very mannered and gaudy in the Roman costume. The coalition of Egmont and his troops with the imperial army, 1546: this scene occurs in the background; in the foreground are

the Emperor, Ferdinand, and Alba, with their suite, on horseback. The captive Elector of Saxony, John Frederick the Magnanimous, represented with his clumsy figure, but not with his delicate features, appearing before the Emperor and the Duke of Alba, who are on horseback. The ambassadors from four cities, Lübeck, Hamburgh, Brunswick, and Lüneburg, on their knees, presenting the surrender of these cities to Charles I., 1547. It is droll to see the Bishop of Arras here represented in the Roman costume, like a Cicero. Philip, Landgraf of Hesse, surrendering himself kneeling to the Emperor, who sits enthroned in the background; on his right is the papal legate in the dress of a cardinal, the Bishops of Nuremberg and Arras; on his left the Archbishop Maximilian, the Duke of Savoy, the Duke of Alba, and Duke Maurice of Saxony. All these are represented in the dress of the period, and are many of them portraits, with many of the excellences of the first picture.

SPANISH MANUSCRIPTS.

So little is generally known of painting in Spain before the 16th century, or of miniature-painting till the latest time, that I was greatly gratified to find two MSS. here which throw light upon each, both in the 12th and the beginning of the 16th century.

A Latin Commentary of the Apocalypse by an unknown hand, and the Exposition of the Prophet Daniel by St. Jerome (Addit., No. 11,695), folio, 278 leaves, with an elegant small minuscule letter, two columns; to judge from the character of the writing executed about the 12th century. This was purchased from Count Survilliers in 1840, and is supposed to be a kind of copy of a much older MS. in Lord Ashburnham's collection, another copy of which is in the royal library at Turin. While the fantastic element of the art of the middle ages may be considered as common alike to all nations, it would appear from this MS. that it possessed the Spaniards more strongly still than any other. At all events, I have never met with such an abundance of strange fantastic conceptions as are here presented to view. In this respect, however, as well as in forms and colouring, a great resemblance may be traced between this and a MS. containing the same two subjects, executed in the south of France, and now in

the Bibliothèque Nationale at Paris.* This one, however, far exceeds the other in the lowest possible rudeness of art; the heads display not only that type, with the thick stroke for the nose, in the coarsest form, with profiles of a monkey-like character, but there are signs also of that merely calligraphic treatment in the style of the Irish miniatures; the nostrils, especially, are merely a flourish with the pen. The Irish influence is obvious also in the puffy treatment of the drapery, and still more so here and there in the colours—for instance, in the beautiful violet, and in the golden yellow. Here, also, the humorous element of the Spaniards has found vent in some fantastically-treated subjects. With this rudeness of art in the pictures themselves, the general taste of the architectural portion, both in the allotment of space, in the form of the flourish, and in the combination of colours, stands, as in the Irish miniatures, in strong contrast. In the use of the horseshoe arch, in the architectural accessories, the influence of Arabian architecture is obvious. From p. 2 a to p. 7 b, very peculiar subjects occur. The first page is almost occupied by a form consisting of four segments of circles with the superscription "Infernum." In the centre is a little drawn-up male figure, in the same inexpressive type of face, with the broad stroke for the nose, with blue hair and green curls; a blue under and a yellow upper garment. The word Dives refers, doubtless, to the rich man in the Scripture. Two cornucopiæ of violet colour in his hand are the symbols of superabundance; two great serpents are biting his head and arms, and two great toads his feet. In one of the circles "Belzebub," a very large and essentially human figure, only with horns, and his feet terminating in three points, is gnashing his teeth, and hacking with a harpoon at Dives. He is coloured blue, with green spots. The circle next to Beelzebub holds "Radamas," another similar demon, but violet-coloured, also aiming with a harpoon at Dives. The next "Sornibu," quite like Beelzebub, only smaller, seizing two formless figures, wreathed together, with human heads; this figure is aimed at by "Barrabas," in the fourth circle, who is like Radamas, and also with a harpoon; with the other hand he is drawing up a balance held on the other side by a very tall figure with very distorted legs and a spear. Although without wings, this is evidently intended for the

* See description in my Kunstwerke und Künstler in Paris, p. 272.

archangel Michael. Some inscriptions accompanying this page are incomprehensible to me. P. 2 b contains a red Greek cross, with a staff below, held up in the front foot of the small, rudely outlined lamb, with the cross-shaped nimbus. This subject is placed within two pillars, with bases and capitals of flourishes, the latter in gold colour, and supporting a horseshoe-shaped arch; at the sides two spears. P. 3 b, a similar cross, similarly treated, but larger and richer; below the spears are two candelabra-like decorations, with the foot in a kind of arabesque, formed of an A and ω. Under this, in large letters upon a green and red band, "Signum crucis Christi Regis." P. 4 a, the monogram of Christ, occupying the whole page, within a rich but coarse flourish of green colour; the fillings-out generally of a golden yellow, approaching to a red. The letter J (doubtless for Jesus) is added to the monogram. The next page contains the same, only that the flourish is yellow, and the word "Lux" added. P. 5 b has the cross in the centre, as on p. 3 b, but the archivolt above, instead of being supported by pilasters, is held up in strange fashion by four male figures with dragons' necks, with extended legs, one above the other, like rope-dancers. In the archivolt, in capital letters, are the words "Pax, Lux," below "Lex, Rex." P. 6 a contains only gorgeous ornaments; in the centre light yellow, light violet, and green lozenges, with red spots; then six red and six yellow compartments, with coarse flourishes; the border green. Pp. 6 b and 7 a are simple borders with flourishes, which surround the text of the prologue. P. 7 b: in the centre, in a circle, is Christ enthroned; of very barbarous character, with a very long nose, and very long fingers, in the act of benediction; the flesh is of very dark tone; the cast of the narrow folds of the generally red and blue striped drapery is totally without understanding. In the dark-blue ground are four stars in the form of daisies. In the corners, in four small circles, the attributes of the four Evangelists. On the other hand, the ornamental parts of this page, the yellow flourishes which surround the circles and form the border, the patterned ground of dark and crimson with white flourishes, are tasteful in forms and colours and of careful execution. P. 8 a, the Prologue of St. Jerome; the J, in the first word, John, is formed of a tall, beardless figure, with a very red face; the left hand raised; in the right a book; probably intended for

St. John himself. With p. 8 a begins the commentary on the Apocalypse. P. 18 b contains a horseshoe arch, resting on two pillars, with an almond-shaped glory, held by two angels, within which is the beardless and very barbarous figure of the First Person of the Trinity, in the act of benediction, and giving the golden book to one of the angels. The ground dark crimson, elegantly patterned. The robe of the figure, which is formed of unmeaning red and white stripes, has a border of thick yellow circles with red spots; among these the inscription, "ubi angelus a domino librum accepit." Below is an angel with large blue wings, giving the book to the youthful St. John: behind the angel another saint, and here the inscription, "ubi primitus S. Johannes cum angelo locutus est." P. 21 a, the youthful Christ, in a red patterned robe, with yellow border; the right arm stretched out; in the left the Book of Life. From a crimson cloud, in shape like seven sacks, project seven mummy-like angels with crimson wings. Below, in five rows, are ten, nine, eight, seven, and five persons, all taken front face, and all after one pattern. P. 23 b, St. John, represented black as a Moor, with his hands raised in the antique way, standing in a doorway, with a horseshoe-shaped arch, with two windows next it of the same shape. According to the inscription this would appear to represent Ephesus. P. 24 a, Christ enthroned, very broad in shape, holding an instrument like a carpenter's rule, with the inscription "cluvis;" next him an angel, and before him the kneeling St. John, with a monkey-like profile. Below, in three rows, seven horseshoe-shaped arches. P. 39 a, at the close of a paragraph, a wolf and two dogs biting each other. Pp. 39 b and 40 a, a map of a naïve and childish form; the land white, the sea grey, and the Red Sea red; fishes in all the seas. The chief mountains project like little heaps; the islands are given in white squares or oblongs. The countries are divided by a slightly crooked line, on which flowers are represented; for instance, Macedonia. The chief countries and cities, however, are only specified in certain places on the white surface.* The next seven pages refer to the Seven Churches in Asia, each representing St. John with an angel pointing to him, and the gate of the particular town and the name. Thus, p. 52 a, "Ephesus;" p. 56 b, "Smyrna;" p. 59 b, "Pergamum;"

* This map has been represented in a work upon this MS. in the Library at Turin.

p. 64 a, "Thiatites" (*sic*); p. 68 a, "Sardes;" p. 72 a, "Delphia;" p. 77 b, "Laodicea." P. 79 b is "Arca Noe," a gabled house with three stories. In the centre of the upper one is Noah stretching his hand towards the dove; on the right of him, half-length figures, his wife with three daughters; on the left his three sons. In the two other stories are the animals. P. 83 a, one of the principal subjects of the Apocalypse, occupying the whole page. In the centre, the First Person of the Trinity, in the type of Christ, enthroned in a circle, bestowing the benediction according to the Latin rite, and with the right hand raised, showing a book. The red and yellow draperies are puffy, in the manner of the Irish manuscripts. At the sides are the seven candlesticks; above, twelve elders, and below, twelve elders; further below, the sleeping St. John, to whom the vision is revealed. P. 86 a, at the close of a paragraph, a male figure dancing and playing on a kind of a violin, to the music of which another figure, with a peacock in the right hand, and a knife in the left, is also dancing. P. 86 b, above, the First Person of the Trinity, in the beardless type of Christ, in an almond-shaped glory, supported by two angels, each with four wings, with the inscription, "Cherubim and Seraphim," which alone distinguishes one from the other. Below, a large circle with a greenish-blue framework, probably meant for the world, with delicate white stars with eight rays, and in centre the Lamb without blemish, with book and cross. Above, below, and at the sides, are the merely pattern-like treated attributes of the Evangelists, with perfectly similar large red wings. Under each of these a prophet, with name inscribed, in golden-yellow drapery; between them four figures playing on four different instruments. From the border of the circle project twelve angels below, and two angels above. In this picture the influence of Irish art is very apparent in all that has been described, especially in the colours. P. 102 b, the four forms of the Evil One, in a kind of grey coat of armour of scales. The ground formed of three stripes, a fine grey, brown, and orange. P. 105 b, a large picture of very fantastic kind. P. 109 a, the First Person of the Trinity above, conceived as before, blessing, and with the book; below him the sun and moon, as two coloured circles, with elegant designs; the sun dark, the moon red-coloured. The former, from the accompanying inscription, is intended to exhibit the appearance of an eclipse,

the moon of blood. Next to these, six figures, and below a larger number pointing to them. P. 111 a, a dark-coloured border, with fish, represents the sea. Above and below are the four winds in yellow, each holding a large horn, from which black stripes are proceeding. The sun above, as in the other picture, only not eclipsed. An angel with a cross-shaped sceptre is hanging from the sun, head downwards. In two bands, many other figures. Pp. 112 b and 113 a; one subject runs through both these. Above is the lamb in a circle; next below, the attributes of the four Evangelists; then, in a band, sixteen persons with palms and boughs. Further below, in three rows, a large number of figures —those who have been sealed (Signati) and have escaped the general destruction. P. 124 a, a tree of quite conventional form, with the inscription "Palma," and four figures below. P. 126 a, the pouring out of the first vial. Pp. 128 b and 129 a, the pouring out of two other vials, which are formed like horns. P. 130 b, an angel blowing a similar horn. P. 132 a, pouring out of another vial. In each of these pictures the results are seen in a few dying figures. P. 133 b, the Beast with the five horns and the archangel Michael. P. 135 a, the First Person of the Trinity enthroned, in the same type as before, and six angels, two of whom are trumpeting. P. 136 b, the four horsemen and twelve dying figures. P. 139 a, St. John receiving the book; the same receiving a staff from an angel; and the same with the staff: below a horseshoe-shaped arch. Of the many other pictures, I need only notice the following. Pp. 147 b and 148 a, the great seven-headed dragon, as a serpent, occupying two pages, and pursuing the woman, who holds the sun as her shield, with four angels with spears fighting the dragon. Below, Satan in a kind of cage, and two angels trying to save the dying. Pp. 151 b and 152 a, the same seven-headed dragon, and the other seven-headed monster. P. 170 b, above, eight angels holding instruments unknown to me; below, eight others, with the Lamb in the centre. P. 181 a, an angel is pouring a vial of wrath over a building, with six horseshoe-shaped arches of agreeable proportions: Babylon being perhaps typified by this. P. 183 b, the Babylonish woman on the seven-headed dragon, with a robe of a watered pattern. P. 190 b, Babylon as a stately building in the Arabian taste, which is also obvious in the combination of vermilion, green, and

white squares, and in the blue archivolts. P. 194 a, a warrior in full armour, the ne plus ultra of barbaric art. P. 196, six horsemen, two and two regularly. P. 199, the great dragon, bound by an angel with a red band, to which the black demon below is also fastened. Pp. 205 b and 206 a, a subject running across each page. The First Person of the Trinity in a circle, and numerous figures. P. 216 a, the First Person of the Trinity in an almond-shaped glory, supported by two angels. P. 226 b, Jerusalem, represented as a fortress, with a horseshoe-arched gate, besieged by Nebuchadnezzar who is enthroned below, and defended from the towers. P. 228 a, two repetitions of Nebuchadnezzar enthroned, with a strange-shaped crown, which, however, often recurs. Pp. 240 a, 251 b, and 252 a, very remarkable subjects, though unknown to me. P. 276 a, the whole page is decorated with an elegant flourish, and enframed in a border, in the Romanesque taste, in silver, now become black. P. 277 a, finally, a cross as at the beginning.

Office of the Virgin (Addit., No. 18,191), octavo, with a large and strong minuscule letter, of a local Spanish character, in one column, probably written towards the close of the 15th century. The calendar, which comprehends twelve leaves, is without artistic decoration. The headings of the masses and prayers are in the dialect of Romance, the prayers themselves in Latin. The miniatures, evidently by a very clever hand, show a decided influence from the Netherlands and from Germany. The border decorations show signs also of Italian feeling. Notwithstanding this, a peculiar element is very conspicuous in the details of a highly developed realistic tendency, and in a far closer adaptation of the sacred subjects within the sphere of daily life (which is new to me in a southern French form) than is found in the contemporary school of the Netherlands, which, on the other hand, combined a certain nobility of heads with the strictest religious feelings. The larger compositions display an absence of feeling for style in the arrangement. The drawing is tolerably good, the forms generally full, a decided feeling for colour is here recognized in the generally powerful tones of the drapery, the canopies, and in the fine green of the cheerful landscape, which, however, with the exception of the painted conventional trees of the Netherlandish miniatures from 1400-1430, recall the

German masters, namely, Wohlgemuth. The flesh tones, excepting in the pictures of the Virgin, are almost throughout of pale colour; the same style is seen in the sharp breaks of the drapery. Upon the whole, the style of artistic decorations proves that painting, in the south of France, was at least fifty to sixty years behind that in the Netherlands. The rich borders on the page next following the calendar are, it is true, essentially like Italian MSS. of the 15th century, with golden knobs. The tendrils and flowers and fruit, in blue and gold mixed, show again the character of the Netherlandish miniatures of the first part of the 15th century; the enframing of the text, however, in crimson, upon a bronze ground, is peculiarly Spanish. Similar borders occur in all the pictures, and also around the simple text. On the page with the Nativity, appear below, as in the Italian miniatures, two genii, holding the arms of the patroness of the MS. On the opposite page is the strawberry ornament, but moderately executed, in the Netherland taste, and so far remarkable, because this ornament was only introduced into the Netherlands towards the close of the 15th century, and therefore contributes to fix the date of this work. In the Adoration of the Kings the Virgin appears very simple and plain; the Child is full in its forms, and the heads are decidedly realistic. The drapery has the sharp breaks in the folds. The peculiar character of that southern French tendency to reality, which shows a close affinity with the later Spanish painting, is most conspicuous, however, in the representations of the Holy Family. Here we are simply introduced to the domestic habits of an artizan's family. Joseph is working as a carpenter, the Virgin sewing, while the infant Jesus plays with a bird which he holds by a string. In a basket in front are the sewing materials of the Virgin; on the floor are creeping a beetle and some ants; the heads also agree with the homeliness of this conception, so that only the gorgeous garments show that it is a Holy Family; for the infant Jesus has on a crimson coat, the Virgin a crimson robe, and Joseph a blue garment; both the last decorated with stars. In the picture of the Death of the Virgin, her head is of noble and dignified character; those of the apostles, however, are too monotonous. St. John is presenting her with the sacred candle. In the landscape background, quite in the distance, is the Virgin in a crimson robe, borne to heaven by angels. The subject of the

office for the dead is very peculiarly treated here. In the foreground is represented the favourite mass of St. Gregory; the back of the Pope is seen; at his side are a cardinal, holding the diadem, and a priest, both kneeling. On the altar is Christ, pointing to the wound in his side, and two adoring angels. The awful significance of the service for the dead is typified by two views of a landscape character on each side of the altar. The one represents Paradise as a fortress with towers, with the water of life flowing from it; the First Person of the Trinity and the apostles in the heavens above. The other is hell, with a number of the damned in a caldron upon the fire, and, further behind, many others in the fire. The Crucifixion, with the thieves, in a rich landscape of cheerful character. A number of kneeling saints, partially undraped, others with draperies of very bright colour; the glories here are indented. The Descent of the Holy Ghost; an awkward and overcrowded composition. The Virgin seated is an insignificant figure. The ecstacy of the kneeling apostles is represented by the winking of the eyes. Mary Magdalen, a noble figure, with beautiful refined character of head and golden waving hair, with robe of gold brocade, and crimson mantle. She appears again in a cave, in a cheerful landscape. The portrait of the patroness of the work, kneeling, and with very individual figures, leads to the conclusion that Mary Magdalen was her patron saint.

A remarkable proof that the Jews of the middle ages did not hesitate to ornament their manuscripts in defiance of the law of Moses is afforded by a thick Hebrew MS., in small quarto, entitled 'Chumnash et Mackzor' (Addit., No. 11,639). The extremely fine parchment and very beautiful calligraphy show that this work was executed at considerable expense. Judging from the miniatures, it was probably executed in France, and also in the first half of the 14th century. Whether the author of this work were a Jew I must leave undetermined; considering, however, the strict separation of Christians and Jews at that time, it is probable that he was so. The miniatures represent events from the history of the Creation, the sacrifice of Abraham, and David with the psalter. The quality of art is very inferior; the form of art entirely that of the French miniatures of that time. With the exception of a few heads, treated in colour, the drawings are all in white, with black outlines. The grounds are panelled.

For the first time I here saw an Evangeliarium in the Arabic tongue with miniatures (Addit., No. 11,856), which, judging from the taste of the decorations in other Arabian MSS., was decidedly executed by Arabian artists, and probably for Arabian natives who had become converts to Christianity. This appears from the circumstance that all the merely ornamental parts are of great delicacy and elegance, while the figures of the Evangelists are very rude and barbarous. At the beginning of the reverse side, with which, according to Oriental custom, this MS. commences, are two golden pages, with elegant designs, in which very pretty ornaments are introduced on a blue ground. Above and below are inscriptions. On the following page St. Matthew, standing, his gospel in his right hand—a short, stout figure, taken in front, with very large feet, on which are sandals. The head with beard and moustache, and a large golden nimbus, has something very barbarous; the flesh colour is a cold red, the lights white, mouth and nose only outlined. The garment, of light crimson, has very broad, gold borders. In the angles of the arch under which the figure is standing are elegant black tendrils, and little birds on a gold ground. The page before St. Mark, containing only two rows of writing, is very tastefully divided; the saint, however, who is enthroned and has shoes on, is very ill-formed. His left hand holds a book—his right is giving the benediction according to the Greek rite. The totally unmeaning drapery, as well as the much livelier colouring of the flesh, and the style of execution, show a different hand. The angle of the arch contains pretty decorations with well-drawn geese, upon an azure ground. The page before St. Luke is in the same taste, but less pleasingly varied. The saint is by the same hand as the St. Mark. The designs on the page before St. John, which has again two inscriptions, are of singular beauty; the saint himself by the same hand as the St. Matthew, and the ornaments of the angles the same. He is represented with a book in his right hand, and a roll in his left, showing him, doubtless, as the author both of the Gospel and of the Apocalypse. As regards the period of these remarkable artistic decorations I can offer no opinion, as, in point of art, I know of no other object with which to compare it. One acquainted with the Arabic tongue might throw some light upon it from the text.

Finally, the British Museum contains various MSS., with Persian, East Indian, and Chinese miniatures of the rarest beauty, and giving a far higher idea of the artistic ability of these nations than is usually gathered from the ordinary miniatures occasionally met with. Most willingly would I give a closer and more critical notice of some of these, but my time was so entirely engrossed in the examination of the immense mass of miniatures belonging to European nations, and I was so desirous of elucidating the course of painting in England from the sources which offer the only possible means of tracing it, that I was obliged to relinquish the closer investigation of these Oriental MSS.

In the department of printed books in the British Museum are several old Italian works, which are decorated with miniatures exhibiting the highest state of development to which this art attained in Italy; I must be satisfied with noticing the following.

The Life of Giovanni Simonetti, written by Francesco Sforza, and translated by Christoforo Landino, a Florentine, into Italian. A folio volume, printed on fine parchment. The title-page is decorated in the richest manner with miniatures. In the place usually occupied by initials is the masterly profile of Francesco Sforza, with the inscription, "Fran. Sforza, Vic. Pater Patriæ Dux Mil. IIII." Also in the delicate and very tasteful arabesque border in the manner of Mantegna—upheld on each side by two angels—is the portrait of Lodovico Sforza, called "il Moro," again in profile. In reference to the appellation "il Moro," there is a circle above with a Moor with two children doing homage. Below are the Sforza arms, surrounded by a number of angels quite in the forms of Mantegna, and charmingly executed. Beside these are golden initials, with brown shadowing in quadrangles, with blue and other coloured grounds, with very delicate decorations. From all this we may conclude that this work was executed for Lodovico Sforza. The time and place of the printing, and the name of the printer, are fully shown in this notice, "Questa Sfortia da (*sic*) traducta de sermone litterale in lingua firentina, la impressa Antonio Zanotto Permesano in Milano nelli anni del Signore MCCCCLXXXX." The very beautiful miniatures are in all probability the work of that Girolamo whom Vasari mentions as a distinguished miniature-painter of the time at Milan.

They forcibly recall the miniatures on the deed of settlement between Lodovico Sforza and his wife Beatrice von Este. That interesting relic was in the possession of Mr. Young Ottley in 1835,* but I never succeeded in discovering into whose hands it passed at the death of my lamented friend.

The Aldine edition of Martial's epigrams, 1501. On the title-page is a Venetian miniature of the highest class, in the taste of Giovanni Bellini, individual in the heads, and warm, transparent, and harmonious in the colouring, which is laid with a very gummy vehicle. In front of the poet, who is represented with flowers in the one hand and a dwarf on the other, are three figures in the costume of the period of the work, one of whom stretches the right hand towards him. Below, in bronze colours, are two satyr-like figures holding water; these are very skilful. On the opposite page the border is decorated with elegant gold arabesques on a violet ground.

* See p. 130, first edition.

LETTER VIII.

DRAWINGS BY THE OLD MASTERS IN THE BRITISH MUSEUM — Their various technical modes — Old Sienese school — Antonio Pollajuolo — Masaccio — Fra Filippo Lippi — Lorenzo di Credi — Michael Angelo — Andrea del Sarto — Perugino — Raphael — Giulio Romano — Correggio — Gaudenzio Ferrari — Mantegna — Giovanni Bellini — Titian — Nicholas Poussin — Van Eyck — Martin Schongauer — Israel van Mecken — Albert Durer, folio volume of drawings by him — Relief of Birth of John the Baptist — Holbein — Albert Durer's pupils — Albrecht Altdorfer — Adam Elzheimer — Ridinger — Rubens, book of costumes by him — Vandyck — Rembrandt — Adrian van Ostade — Paul Potter — Wilhelm van de Velde — Backhuysen — Swaneveldt — Adrian van de Velde — Carel Dujardin.

THE drawings of the great masters have a peculiar charm. These it is, more than any other works, which introduce the student into the secret laboratory of art, so that he may follow a painting from the first germ through its various stages and changes, till it attains its perfect form. Mr. Von Rumohr, with his usual refined sense of art, directs our attention to the true mechanical instinct with which these old masters always employed in their drawings the material best adapted to the object they had in view. If they were desirous of noting down a first thought just as it arose in the fancy, they usually chose the red Italian chalk, with which sketching is so easy, or the soft Italian black chalk. The breadth and softness of the strokes immediately give to such a first sketch something picturesque and massy; while, at the same time, the material allowed of a high degree of finish, if desirable. But if they wished to arrest a rapidly-passing effect in nature, to seize an accidental, happy, quickly-changing cast of drapery, or to mark sharply and distinctly the main features of some character, the pen was preferred, which allowed them to unite the easy flowing line with the sure and distinct indication of forms. If, on the other hand, they aimed to express in a portrait or study the most delicate movements of forms, and a fine play of surface within the outline, they generally took a silver point. On paper covered with a mixture of white lead and pale yellow ochre, verdigris, or some red, such a pencil marks but lightly and softly, and therefore allows of alterations and improve-

ments *ad infinitum*, and, by pressing harder, marks decidedly that design which the artist finally prefers. Or if their chief object was the broad distribution of light and shade, the full camel's-hair brush, dipped in sepia or Indian-ink, with its elastic point and its bold breadth, led the most rapidly and surely to their end. In such drawings the outlines of the forms are often not indicated, but result only from the limits of the shadows: when it was required, at the same time, to indicate the form, the use of the pen was added. Lastly, for a more detailed marking of light and shade, coloured paper afforded them a middle tint, by the help of which they produced, with black chalk in the shadows and white in the lights, a very delicate gradation and a great relief of the parts. On account of these many advantages, this mode of drawing has been very commonly used. It is only after having seen a number of such drawings that we can judge how conscientiously a composition has been prepared, and better understand and appreciate the marvellous perfection of the pictures of Raphael and his time, which were the result of a long series of studies by the most highly-gifted minds.

Now, if no branch of the study of art is more attractive than that of drawings, certainly there is none more difficult. Nothing but the most intimate familiarity with the feelings of the masters, as they are expressed in every line, can serve as a sure guide in this labyrinth. For there is not only an infinite number of studies made by very eminent artists, for instance, by the Carracci, after the works of Michael Angelo, Raphael, &c., with much spirit and great skill, but both in early and later times skilful individuals have made it their business to derive a profitable income from the imitation of the drawings of great masters. Hence there is no other kind of collections so unequally composed as that of drawings, inasmuch as the most admirable original is often seen side by side with an indifferent copy.

I must be content with giving a few particulars of some of the most remarkable.

The richness of the gallery of the Berlin Museum in pictures of the Italian school of the fourteenth and fifteenth centuries, and a long residence in Italy since my first visit to England, have enabled me more especially to study specimens of that time; and I therefore viewed with much interest several drawings of the same period.

Two male figures in long garments, and three female, a masterly fragment, from the Crozat collection, drawn with the point of the brush upon parchment, and here assigned to Giotto, appeared to me to belong decidedly to the old school of Sienna, probably to Simone Martini, usually called Simone Memmi. I found in them the same feeling as in his small pictures in tempera and miniature, and also the long proportions and rather small hands.

An archer, here inscribed Giotto Fiorento, 1305, is still less true to its designation; the figure, drawn with the pen in a masterly manner on reddish paper, and heightened with white, is so free and animated, and the landscape so developed, that it cannot be earlier than the middle of the fifteenth century. Nay, I find in it the style of Antonio Pollajuolo, who, being a sculptor, and only painting occasionally, directed his attention more especially to the indication of form and action. It was, perhaps, a study for his principal work, the Martyrdom of St. Sebastian, in the Chapel of the Vestibule of the Serviti in Florence.

An elderly man in profile, drawn with much animation and spirit, with the silver point on reddish paper, here called Agnolo Gaddi, is, in my opinion, justly ascribed by Passavant to MASACCIO.

The fragment of a drawing by ANTONIO POLLAJUOLO, with naked figures drawn with the pen and washed with Indian-ink, is admirable. It strongly calls to mind his celebrated copper-plate of the furious combat between naked men, and belongs to his latest period. By the same master is also an excellent drawing of one of the figures at Montecavallo.

In the head of a young girl, attributed to Domenico Ghirlandajo, I decidedly recognised one of the most beautiful drawings by FILIPPINO LIPPI with which I am acquainted. In the whole style of conception it agrees wonderfully with the portrait of this artist by himself, in the Museum at Berlin. (No. 78.) On the other hand, another female portrait, nearly a full face, is indisputably a highly spirited work by DOMENICO GHIRLANDAJO.

FRA FILIPPO LIPPI.—Two drawings with studies of female hands, &c., of great delicacy.

Among the drawings which bear the name of LEONARDO DA VINCI, the head of a man in profile, drawn with the silver point on blue paper and heightened with white, is remarkable for the grandeur of conception peculiar to him. The strokes are,

according to his custom, all in a direction approaching the horizontal. Another head, drawn in the same manner, showing the full face, is highly finished. Two pen-drawings of old men and women give a very striking proof of his taste for the grotesque. Here is also a specimen of his tendency to the fantastic, in a masterly-designed group of the same style, of monsters of the most strange forms biting each other.

LORENZO DI CREDI.—The Virgin and Child, with angels—pen-drawing; very fine.

Of the drawings ascribed to MICHAEL ANGELO, the best is the study for the prophet Jonas, in black chalk, in which the forms are indicated with the most profound knowledge and with extreme grandeur. Most of the others are doubtful.

The nine drawings ascribed to FRA BARTOLOMMEO appear to me to be all genuine. Among them is the sketch for the altar-piece of St. Bernard, with the Virgin and Child appearing to the saint, which is mentioned by Vasari; and a pen-and-ink study for his celebrated St. Mark, now in the Pitti Palace. The study for the figure of Christ after his resurrection in the act of benediction, executed on grey paper with Indian-ink and white, is particularly fine. Two others, drawn with the pen, in his rather cramped style, representing Holy Families, deserve mention for the excellence of the composition.

ANDREA DEL SARTO.—Four Saints with Angels, drawn with the pen and washed with Indian-ink, highly finished. On the reverse are studies.

An angel with a violin, looking upwards, a pen-and-ink drawing indicative of very refined feeling, here attributed to Francesco Francia, is ascribed by Passavant to PERUGINO. I also discover in it more of the enthusiastic, visionary feeling of that master than of the more quiet melancholy of Francia. On the other hand, the head of an old man, very carefully drawn on brown paper, which Passavant also ascribes to Perugino, appears to me to be rather a drawing by PINTURICCHIO. I find here the greater truth of nature peculiar to that master, but less genius of conception. A group of horsemen and two men on foot, for an Adoration of the Kings, here called a Raphael, is perhaps also by Pinturicchio. It bears in all respects a resemblance to the large picture of the Adoration in the Berlin Museum. (No. 132.)

I was greatly delighted to find, among the drawings by RAPHAEL, a study for the young King in the Adoration, painted in distemper, which was purchased some years ago for the Berlin Museum, of the Ancajani family in Spoleto. This drawing, which is executed with the point of the brush, heightened with white, is unfortunately much damaged. The figure is seen from the other side, and the head rather more in profile.

Of the other drawings by Raphael, the following had the greatest attraction for me:—

A number of children, in which the most graceful and momentary actions have been, as it were, caught from nature, with the silver point upon a reddish paper. Among them is that of the Infant just awakened in the lap of the Virgin, which, stretching itself, looks affectionately up at her; so many examples of the picture of which are in existence.

Three pen-and-ink drawings: A man kneeling, slightly sketched from life, showing a marvellous delicacy of feeling for nature. A man seated; admirably understood in some of the more finished parts. Lastly, a study of drapery for the figure of Horace in the Parnassus, in which the masses are finely expressed by the broad character of the treatment.

I looked with much interest upon the drawing on which Raphael has written the well-known sonnet, "Un pensier dolce e rimembrare," &c. The lightness and delicacy which give such elegance to his pen-drawings are observable in his hand-writing. The very slight sketches for some figures in the Disputa, which this drawing contains, besides an admirable study of a foot, indicate the date of this sonnet, which may be about the commencement of the year 1509.

There are also some very fine drawings of the Roman school.

Among the drawings by GIULIO ROMANO, the combat of the Lapithæ and Centaurs is worthy of notice from the variety and vivacity of the attitudes.

Of the Lombard school here are some genuine drawings by CORREGGIO, which are well known to be extremely rare. He in general preferred red chalk, the softness of which admitted the use of the stump, by which he obtained the effect of masses and roundness. In this manner, besides some slight sketches of children, there is a very peculiar composition for a Marriage of St. Catherine,

and a St. John embracing the Lamb. In the latter, the light tender blending with the stump is admirable.

A Christ on the Mount of Olives, with a portrait of the donor, by GAUDENZIO FERRARI, is drawn in red chalk, heightened with white, with the greatest delicacy.

Here are also some valuable drawings of the Paduan school.

A rich allegorical composition by ANDREA MANTEGNA, the principal representative of the severer style, which, following the examples of ancient sculpture, aimed at that development of form and character which had been studied in Padua under the direction of Squarcione since about the year 1440. This composition represents the dominion of the Vices over the Virtues, and bears the inscription, *Virtus combusta*. It is in a manner the counterpart to the celebrated picture of Mantegna in the Louvre in Paris, where the Vices are expelled by the Virtues, and is admirably executed in bistre, heightened with white. Of this drawing there exists an old engraving, mentioned by Bartsch as the work of Zoan Andrea, by Ottley as that of Andrea Mantegna himself.

Another drawing, treated in a similar manner, which is ascribed to Mantegna, represents the Crucifixion in a rich composition. But I agree with Ottley in thinking that, notwithstanding great beauties, it is not energetic enough for Mantegna.

Of the Venetian school, in the more restricted sense, which aimed chiefly at a true and faithful conception of nature, at the head of which was Giovanni Bellini, here are two drawings assigned to this master, respecting which I have considerable doubts. On the other hand, a well-executed pen-and-ink drawing, representing a Turkish man and woman, by his brother, Gentile Bellini, has a very genuine appearance. It is uncommonly spirited, and certainly a sketch from nature during his residence in Constantinople. This is confirmed by the circumstance that, in the female, the colours of the dress are written down.

Three pen-and-ink drawings by TITIAN, the master who carried this style to the highest perfection, are very excellent. The breadth and fulness of the strokes of his pen, by which they approach the effect of lines drawn with the brush, are very remarkable. A Nymph upon a Dolphin, surrounded by Cupids, which, from the grace of the motions, the more slender proportions, and the less decided fulness of the forms, appears to be a work

of his earlier period. He appears, however, in his full power in a large drawing for his celebrated altar-piece—S. Pietro Martire—in the church of SS. Giovanni and Paolo at Venice. The decision and boldness, and, at the same time, the picturesqueness of the pen treatment, are here in the highest degree of perfection. The third drawing, a Holy Family in a landscape, is highly attractive for the light spirited sketchiness with which all is flung upon the paper.

I pass over many excellent drawings of the school of the Carracci, as they are often met with, as well as the many very interesting studies by Claude. But I must say a few words of children in a landscape, catching a butterfly, because this composition by Nicholas Poussin, executed with the pen and sepia, is one of those in which his refined feeling for the naïveté and grace of nature is not restrained, as is so often the case, by his imitation of the antique, or by too much learning.

Among the greatest rarities in the collection are some drawings of the old Flemish school of Van Eyck. A Magdalen, in a masterly style, drawn with the pen, here called a Jan Van Eyck, is a study by ROGER VAN DER WEYDEN the elder, for the head of that saint in the picture belonging to the Marquis of Westminster.

A female head, most delicately executed in silver point, slightly heightened with red, ascribed to Antonello di Messina, is the study for one of the Marys in a Crucifixion, in the Berlin Museum, by JOHN MABUSE, in his Flemish manner (No. 573).

A female saint with the vessel of holy water and sprinkler; executed with the point of the brush in sepia. This appears to me too feeble to be the work of Memling, to whom it is attributed, but it is, at all events, an interesting drawing of the Netherlandish school.

The Virgin and Child, with a kneeling crusader on the right, to whom the Child is extending a lance. On the left a large angel and another figure, very carefully executed with the point of the brush, and apparently intended as an original design for a painting on glass. From the Fawkener collection.

A combat of horsemen, a clever drawing in Indian ink, of the latter part of the 15th century.

The German school of the same period is also not unrepresented.

MARTIN SCHONGAUER.—Five very broad and spiritedly drawn studies of heads, the originals of several that occur in his engravings, and especially of the caricature head with the turban, and of the soldier in his Passion.

ISRAEL VAN MECKEN.—A female saint turning over the leaves of a book. A careful drawing, but, as usual with this mechanical master, destitute of feeling.

Of the two greatest masters of the German school of the 16th century, ALBERT DURER and HANS HOLBEIN, a splendid collection of drawings is here, and one, as regards Albert Durer, only surpassed by that belonging to the Archduke Charles in Vienna. The most valuable portion is the folio volume mentioned in the Sloane bequest. This was derived from the Arundel collection, and the inscription "Teckenings" and "1637" accompanying Albert Durer's monogram, which is stamped in gold upon the old black leather binding, makes it probable that the Earl of Arundel purchased this volume in the Netherlands at that date. There is no denying, however, that the 222 drawings which this volume contains include many copies and drawings by other hands, and also some that are injured; nevertheless, there remain a number of genuine drawings illustrative of every epoch, and every variety of style and subject, characteristic of this versatile master, and comprising also some of his chefs-d'œuvre. Although, therefore, the limits of this work forbid my describing all the drawings in the volume alluded to which I conceive to be genuine, I still feel myself called upon to enter somewhat into detail, especially as no account of them has, to my knowledge, been hitherto published.

No. 9. The head for the picture of the Lucretia, in the gallery at Munich, which is inscribed "1508," drawn with the pen in Indian ink, on brown paper, heightened with white, and doubtless executed about the same time.

No. 11. Two male heads; and

No. 13. A woman complaining. Both inscribed "1520," executed with the pen with extraordinary freedom and breadth. Such drawings as these served Heinrich Golzius as examples in his broad treatment of the burin. The forms of the woman are, for Albert Durer, unusually full.

No. 39. Two studies of a child, 1514. Spiritedly drawn with the pen.

No. 41. A child, drawn with the point of the brush, of most elevated feeling, heightened with white, and with his usual freedom.

No. 44. A male portrait with a cap, 1516. Broadly executed in black chalk.

No. 49. A female head, 1522; drawn in chalk; of such noble character that, though much injured, I cannot refrain from noticing it.

No. 50. The portrait of Fronica, with the monogram and 1525; in chalk on brown paper. Of masterly freedom.

No. 51. A male portrait, in profile, executed like the last, and of wonderful animation, but the head itself strikingly small.

No. 52. A male portrait, three-quarter view; in the same style as the foregoing, and equally fine.

No. 82. Two candelabra and a male figure, 1515; pen and water-colour, very spirited.

No. 83. A fountain, in a rich late Gothic taste, very spiritedly drawn with the pen, and slightly tinted with water-colours. Above are figures spouting water from their mouths, &c.; below, two pairs of entwined serpents; and around the fountain, hermits, shepherds with their flocks, huntsmen, husbandmen, soldiers, &c., three of the soldiers in combat.

Nos. 87–89. Three pen-drawings of unusual breadth and decision, and slightly tinted, forming together one great candelabrum, with a satyr on the top. This is the original drawing of Albert Durer's rare woodcut. (See Heller, No. 1916.)

No. 90. A lady with a falcon on her hand; broadly treated in black chalk. The pointed shoes and the whole style of art indicate the 15th century. Also an inscription by the original possessor, saying that Albert Durer executed this for him, "e er zum maler kam in des wolgemuts hus." An astonishing specimen for so early a time.

No. 131. A youth standing, singing to the lute, and accompanied by two seated females on the harp and violin; above, a Gothic gable; very spiritedly but slightly drawn with the pen.

No. 132. A female figure looking at herself in a mirror, while she combs her hair; of unusual beauty of form for Albert Durer. Behind her, Death, so holding the hour-glass that she sees it in the mirror; next him a naked female monster. In form and treatment a companion to the foregoing number, and, like that, of the master's maturest and latest time.

No. 136. The Virgin seated with the Child on her lap, 1501. Very carefully drawn with the pen, and the earliest specimen known of this kind of composition by Albert Durer.

No. 139. Christ on the Mount of Olives; a somewhat injured but very spirited pen-drawing, and differing but slightly from the same composition, engraved in Albert Durer's Passion.

Nos. 141 and 142 The Virgin and Child, with St. Christopher and St. Catherine, and, as a companion, a kneeling knight and his wife. Both drawings are pear-shaped in form, and are inscribed with the monogram, and also with some of Albert Durer's writing; Indian ink; very delicate and spirited.

No. 148. St. George, represented as an elderly and bearded knight, is standing upon the dead Dragon with the flag of victory. A masterly pen-drawing.

Nos. 149 and 150. Two companion drawings of singular freedom, quite in the style of the celebrated border-drawings on parchment in the Library at Munich, and surrounded with arabesques. The one represents Christ bearing his Cross; below, in red capitals, "Qui non tollit crucem suam et sequitur me, non est me dignus." The other, a man, apparently a portrait, bearing a Cross, with his hands upraised, surrounded with vine tendrils; below, in similar writing, "Nam si ambulabero in medio umbre (*sic*) mortis, non timebo mala quoniam tu mecum es." In the corner a very elegantly drawn shield and a motto, in a small gold frame.

No. 165. A landscape carefully executed in water-colours. All the objects on it, an expanse of water, a house, &c., are lighted up with the warm evening sun, proving that in the versatility of Albert Durer's powers he was able even in landscape to render an effect of nature with a truth nearly akin to Artus van der Neer's sunsets, and enhanced with all the poetry peculiar to himself. The word "Weinhaus," written in Albert Durer's hand, next the house in the landscape, proves that it was one which stood there in his day. As Mr. Carpenter has rightly remarked, this house occurs in the background of the well-known engraving of the Virgin and the monkey (Bartsch, No. 42). The paler ink of the monogram shows a later hand.

No. 166. Studies of rocks, with the monogram and 1506. Most powerful and masterly.

No. 167. View in the neighbourhood of Nuremberg. Trees, and water, and vessels, with a powerful contrast between the light

horizon and the dark clouds; most carefully executed in water-colours, with the most delicate feeling for effect of light and truth of colour.

No. 168. White turnips as large as life, with the monogram; executed in water-colour with the greatest care and truth, and a striking specimen that Albert Durer thought no subject too mean for an artist's treatment.

No. 169. An Angel with the instruments of the Passion; slightly executed in chalk, though with the greatest freedom.

No. 171. A singer seated beneath a tree accompanying himself with the violin; monogram and 1507. Of the most poetic feeling, and peculiarly attractive for the modesty of character; in this respect bearing a close affinity to Mantegna's Dance of the Muses, in his celebrated picture in the Louvre. A pen-drawing, slightly tinted with water-colour, of very cheerful effect.

No. 172. A kneeling saint, with an executioner. Although I have passed over many drawings by other masters in silence, yet I think it right to make an exception for this one, carefully executed with the pen, which, judging from Wohlgemuth's wood-cuts, I decidedly attribute to him; his drawings are very scarce. Albert Durer's monogram here is obviously false.

No. 173. A very clever pen-drawing for the engraving of the Prodigal Son. Many details—for example, the sucking-pigs—have been added in the engraving.

No. 175. Venus with a torch in her left hand; she is representing to Cupid—who, having stolen a honeycomb, is hurrying to her, surrounded with bees and complaining of their sting—that the pangs with which he afflicts mankind are much more difficult to bear. In point of beauty and fulness of form, freedom and grace of motive, this Venus is one of Albert Durer's most admirable female figures. This masterly pen-drawing, which is harmoniously tinted, dates decidedly from the period of Maximilian's triumphal car, about the year 1518. It bears the following inscription in the master's handwriting:—

PLATO.

Der Bienenstich bringt grossen Schmerz,
So auch die Lieb' verwundt manches Herz.
Mit Freud und Lust, mit Angst und Qual,
Lieb' ist voll Honig und bitter Gall.

No. 178. The gigantic St. Christopher, conceived as a pilgrim,

and of very dignified character. He is seen in profile, leaning with both hands upon his staff. In Indian ink on grey paper, and heightened with white. The free motive of the Infant Christ, and the full forms, place this drawing in the later period of the master.

No. 181. A sheet of studies from nature, drawn with the pen, containing two human arms with an apple in the hands, evidently for the well-known engraving of Adam. Also hands for the same, with slight deviations; an arm leaning on a staff, and a piece of rock; with his monogram. Of the most refined feeling for nature and admirable indication of chiaroscuro.

No. 182. An Eve, drawn in the same way; the ground in Indian ink, with the monogram and 1507. Although this Eve is like that in the engraving, yet the engraving was executed three years sooner, viz. in 1504.

Two other representations of Eve with different motives, drawn in the same way, with his monogram and 1506, have been lately purchased by Mr. Domenic Colnaghi. The proportions, as is often the case with Albert Durer, are long.

No. 184. A female figure, perhaps also intended for an Eve, with the monogram and 1500, of great animation, and broadly drawn with the point of the brush upon a green ground.

No. 187. The Virgin, immediately over her tomb, crowned by the First Person of the Trinity, whose mantle is upheld by an angel. Around the grave are the twelve Apostles; inscribed 1503. This spirited composition exhibits some splendid heads; the expression of sorrow of that of St. John is especially noble. It is 12 in. high, $15\frac{7}{12}$ in. wide. The outline alone is done with the pen, the rest is executed in a masterly way with the point of the brush.

No. 189. The Coronation of the Virgin. The upper part of this drawing corresponds with the well-known woodcut of the year 1510, in the life of the Virgin (Bartsch, p. 133, No. 94), but the lower part is very different. The conception is not of an historical, but of a strict and ecclesiastical character, including not only the Apostles, but Moses, David, John the Baptist, &c., with his monogram. A date is also here, but the two last figures are very indistinct, most probably 1515. This drawing, which is carefully executed with the pen, and some of the draperies slightly touched with colour, $11\frac{9}{12}$ in. high, $9\frac{1}{12}$ in. wide, is, in point of artistic arrangement, beauty of motives and heads, and freedom of

execution, one of the richest and most valuable drawings that I know by the master.

No. 190. The same may be said of the Fall of the Angels, a broad pen-drawing of warm tone, $7\frac{4}{12}$ in. high, $14\frac{10}{12}$ in. wide; in the form of a half-circle; inscribed 1509. This is doubtless a sketch for a picture which was never executed. In the centre is the First Person of the Trinity, of larger proportions than the other figures, and of great dignity; the right hand raised in command, the left holding the globe; surrounded by angels, some sustaining his mantle, the others adoring. At the side are three archangels overthrowing the Great Dragon, which is excellently conceived. A composition of marvellous energy. On the right the kneeling figure of the donor, whose attention an angel is directing to the scene; below are his arms.

No. 193. Although not by Albert Durer, this drawing, which is evidently a design for armorial bearings on painted glass, is too remarkable to be passed over. A circle of $12\frac{2}{12}$ in. in diameter, containing a large coat of arms, with a helmet over three shields. On the right, the Virgin and Child, who is holding the apple; above them the little Baptist, with St. Kunigunda, holding the model of the Bamberg Cathedral; on the left St. Ulrich with the fish, giving alms to the poor: inscribed 1522. Judging from the noble character of the heads, the breadth of the forms, and the large masses of drapery, this masterly drawing, which is executed with the pen and slightly tinted, may be assigned to Matthew Grünwald of Aschaffenburg.

No. 206. St. Anthony the hermit, with his pig. He is represented reading. A delicate and spirited pen-drawing.

No. 222. A knight and a lady making love under a tree, in the foreground. Death with his hour-glass behind the tree; on the other side the knight's horse. This very spirited pen-drawing is decidedly not by Albert Durer, for which only a late and coarsely drawn D, in a small tablet, is the evidence adduced. I quite agree with Mr. Carpenter that, according to Bartsch's specimen of Zasinger (VI. p. 37), Nos. 15 and 16, it reminds us most of that master.

The next important drawings by Albert Durer are—Head of a man with a beard, looking upwards, drawn upon blue paper, in black and white, with the pen; with the monogram and date 1508;

first-rate.—The Sloane collection. Also a head of a beardless man, with a large cocked hat, drawn with black chalk; very animated and spirited. Dated 1521; probably executed during his stay in the Netherlands.—The Sloane collection. The Virgin with the Child, drawn with the pen, with the monogram and the date 1503; beautiful in invention, and of very fine feeling.—Purchased from Mr. Domenic Colnaghi. The Virgin with the Child and two angels, one of whom supports the drapery of the Virgin, whose head is perhaps one of the noblest executed by the master. Admirably drawn with the point of the brush, on brown paper, but the lower part of the angels rather feeble in the drawing.

A dead bird, hung up, with beautifully-coloured feathers, in body colours, executed so delicately that even every small feather on the breast is given. Monogram and 1521.—Cracherode collection.

Studies of camels, on both sides of the paper, of the greatest truth, and broadly and slightly executed with the pen. A dog upon the one side and two women on the other. The first especially of the greatest truth and freedom. A recent purchase.

I must here mention a singular proof of the admirable various technical talents of this great master. On a small plate, seven inches and a half high, and five and a half broad, made of the limestone found near Pappenheim, which is now used for lithography, he has represented the birth of John the Baptist. In this very high relief, as in the gates by Ghiberti, the principle of painting prevails, so that it is composed according to the depth in different planes. The date of the year 1510, which accompanies the monogram, proves that it is of Albert Dürer's best period, and, in fact, it contains in a high degree all the qualities which so eminently distinguish his finest works. In the aged Zacharias in the foreground there is all the gravity and dignity with which the master conceived such subjects. In a young man with a smile on his countenance there is the good-natured archness which he loved to introduce; and in Elisabeth, who is in the background, and just going to take her caudle, we feel the natural manner in which he renders such scenes familiar, by the introduction of domestic circumstances of his own times. Lastly, all the parts, from the greatest to the least, are executed with that scrupulous nicety and devotedness to his work, which is so peculiarly his own.—Collection of Payne Knight.

The most important of the drawings by Holbein are—a set of seven, representing the Passion, with architectural borders in the taste of the Renaissance, drawn with the pen, and washed with Indian ink. The large size and general style proves that these drawings were executed as cartoons for painted glass. The inequality of these drawings in point of merit indicates an early period of the artist. The set is mentioned by Sandrart as in his possession. Only the one representing the Saviour bearing his cross was in Rubens' collection, and is retouched by him.—From the collection of Sir Thomas Lawrence.

The portrait of Fisher, Bishop of Rochester, in chalk and Indian ink; a perfect specimen of the master, but much injured with damp.—Cracherode.

The design for a dagger-sheath. A female enthroned upon a triumphal car, drawn by three horses out at length, probably Queen Tomyris. Towards the point a king, probably Cyrus, killed by warriors. In the point a dead warrior. Spiritedly composed and most freely drawn with the pen; washed with a greenish tint upon a black ground.

A goblet of beautiful composition, and richly decorated. Upon the top two little genii holding a crown, with the inscription, twice over, "bound to obey." Most spiritedly drawn with the pen.

A drinking-vessel, of pretty form, with the story of Mutius Scævola thrusting his hand into the fire. A masterly pen-drawing, tinted with a bluish colour.—Payne Knight.

Some of Albert Durer's pupils are also well represented here. Among a set of frieze compositions, some drawings by HANS SEBALD BEHAM are particularly remarkable; one especially, representing a young witch on a chariot, to whom a bloody head is presented, with two other witches on oxen. Capitally drawn with the pen and sepia, with the monogram of the master.

Also three others (Nos. 132, 135, 136), representing combats, are full of spirit, and in my opinion by the same hand.

Also two Bacchanals of most animated character. All from the Sloane collection.

ALBRECHT ALTDORFER.—A very delicate pen-drawing of a landscape. He was the first who cultivated this department of art in Germany as a separate study, and with far more success than attended Joachim Patenier, who did the same in the Netherlands.

The following excellent drawings are more in the style in which HOLBEIN developed the taste of the Renaissance.

A circular dish, with Abundance enthroned in the centre; in the inmost circle mythological figures, of which only Perseus and Andromeda were intelligible to me; in the next circle, and of very rich character, Neptune, with his train of Tritons; and finally, nearest the edge, the marriage of Pirithous, Venus and Adonis, a fierce combat, and the hunting of the Calydonian boar. The execution with pen and wash is so entirely in the manner of Holbein, that I should not have hesitated to ascribe this drawing to him, if the motives and composition, clever as they are, were not here and there somewhat mannered. The date appears to be about 1550, and belongs perhaps to Holbein's latest time, of which, as far as I know, we have no historical compositions remaining. Recently purchased from Mr. Graves.

A design for a font, with a cover; of fine taste, and excellently drawn with pen and sepia.

Of the German school of the beginning of the 17th century, two drawings by that rare master ADAM ELZHEIMER are here. A procession to Calvary, drawn with the pen, and an Entombment, washed in bistre, and heightened with white. Both are characterized by the very attractive feeling of this master.

Of the 18th century, drawings by RIDINGER of animals are here, remarkable for their truth of nature and refined knowledge.

Among the admirable drawings of the late Netherlandish school, which have been greatly added to of late years, I may particularize the following:—

RUBENS.—The Flight into Egypt by moonlight, a well-known and frequently repeated composition; in black chalk, and partially coloured; a masterly drawing.

A sheet of studies of bearded heads, highly animated; drawn in black chalk and with the brush.

By far the most interesting specimen of this great master is, however, a book of 39 plates, purchased recently from Mr. Boon, in which Rubens has delineated above 200 costumes of the 14th, 15th, and 16th centuries, and also many of his own time; most masterly drawings, some only with the pen, and others occasionally tinted. The costumes of the earlier period he took from older sculptures or pictures; when from the latter the colours of the originals are often written by the side. From a written sentence it appears

that many of these were meant to illustrate a history of the Counts of Flanders, which Rubens intended to write. This accounts for the many figures of Counts of Flanders, and of Dukes of Brabant connected by marriage with them; also, for the same reason, of the Dukes de Croy and Lalaing. In many instances the names of the personages and the dates of their deaths are given. They are either full-length or half-length figures. Independent of the costumes, which may be found elsewhere, these drawings have a threefold interest—first, as the only representations from contemporary monuments of historical personages, thus presenting a picture of the manners of the Netherlands in the 15th century; secondly, as proving that Rubens, though, according to his own style, he has somewhat increased the breadth of his figures, has still given the spirit of each monument with great fidelity; and, finally, because we gather from this work how considerable, even in the time of Rubens, and consequently long after the ravages of the Iconoclasts, was the amount of sculptures and pictures in the Netherlands which have since disappeared.

I proceed to describe a few of the most interesting of these as drawings.

The portrait of Duke Anthony of Brabant, p. 3, is remarkable for careful shading with the pen. Also that of Josse de Lalaing, p. 4, for a similar treatment in Indian ink. A very stately figure is that of "Jaqueline de Luxembourg," whole length, in a gorgeous dress, with a long inscription in Flemish. Also "Jean, Conte de Hainault," p. 13, and his wife, are very beautiful drawings. On the reverse of the page is a copy from an old picture representing a lady kneeling, in the costume of 1400-1450, and seizing a falcon by the wing, who is pecking at a heron lying on the ground: the whole representation is as peculiar as the action is animated. P. 16 is "Dame Jacoba de Bavière, Contesse d'Ollande," who appears in a very wide and tasteless headdress; some ladies attending her are remarkably pretty. Three of them have a particular naïveté, and are splendidly drawn.

A study from Israel van Mecken's Salome dancing is remarkable for the greater elevation of the characters of the heads, and for the peculiar charm which Rubens has imparted to it. Plate 22.

A wild-boar chase, with two couples on horseback, is interesting for the animation of the motives, and the light, delicate, and exact execution. The costumes indicate a picture of about 1420-1440.

Three women and three men, and two heads, pl. 28, are very stately and masterly. The same may be said of the right-hand and centre figures, in pl. 29 ; the third figure is drawn over in a scrawling way by another hand.

The five figures also in pl. 30 are admirable. The no less beautiful pl. 31 represents a "Dame de Castille" and "la servante de village hors de Pampelone," the latter slightly tinted in water-colours.

Plates 34 and 36 contain studies for Turkish costumes, obviously from Gentile Bellini.

Plates 38 and 39 finally give us specimens of Persian costumes. It would be well worth while publishing lithographic fac-similes of this work.

VANDYCK.—Studies for the Virgin looking up to the Cross, in the well-known picture of the church of St. Rombout at Mechlin. A red and black chalk-drawing, of broad and masterly execution and of intense feeling.

Of various portraits, the following appeared to me particularly admirable :—

Gevartius, in black chalk ; very delicate and animated.

Orazio Gentileschi ; inscribed "v. Dyck fecit," drawn with the pen and Indian ink ; a first-rate drawing.

The Earl of Arundel ; drawn in black chalk on green paper ; very light and spirited.

First sketch for the portrait of Frances Bridges, Countess of Exeter, in a seated position ; very clever and animated, merely with a few lines in black chalk on green paper.

REMBRANDT.—Several studies from nature are remarkable for unflattering truth, which is very attractive in two old men, but equally repelling in an undraped female. Some of the landscapes exhibit the most extraordinary effect. Two of these are sketched with the brush alone upon the paper with marvellous freedom.

ADRIAN VAN OSTADE.—Many of the best specimens of this master's coloured drawings are here ; namely, a party of peasants before a house, entertained with music. Inscribed with the name and 1673. Also another of similar subject, with the name and 1678.

PAUL POTTER.—A set of small but admirable drawings of animals in black chalk.—Payne Knight. Also, two pigs.—Mr. Sheepshanks.

WILHELM VAN DE WELDE.—A sea-view, with numerous vessels.

Inscribed with the name; and both in size and spirit of execution a first-rate drawing.—Verstolk. Some other drawings showing the positions of the English and Dutch fleets in the time of Charles II.—Sloane.

BACKHUYSEN.—A sea-view, with several vessels in a fresh gale. Inscribed L. B. and 1687. Very clear in the chiaroscuro, and spiritedly treated. A view of Amsterdam; inscribed with the name and 1702. Of large size, and executed with extraordinary carefulness and great power.

SWANEVELDT.—A landscape of singular beauty; inscribed with the name and 1649. Drawn with the pen and Indian ink with great delicacy of feeling.

ADRIAN VAN DE WELDE.—Eleven excellent drawings by this master show his powers in various respects. A calf chewing the cud, in black chalk, is highly animated.—Sloane. A landscape; sunny and bright, in Indian ink; No. 305.—Cracherode. Cattle and water; broadly and cleverly treated with pen and sepia, obviously a study for a picture. A cow most carefully finished, No. 530. Cattle watering; broad and sunny, in Indian ink and bistre, No. 254. His masterly handling of red chalk is exhibited in a cow, No. 531. As specimens of his horses may be mentioned two huntsmen, one on horseback with dogs, with his name and 1653; admirable in composition, warmth of evening light, and carefulness of execution; No. 533. Also, a lady on horseback; next her a restive horse; in his later time, sunny and broad, and very characteristic of the master.

CAREL DUJARDIN.—Excellent drawings by this pleasing master are preserved here. A landscape, with a distant view; finely toned with Indian ink and of sunny effect; No. 108. A mountainous landscape, with decided masses of light and shadow; also, in Indian ink; No. 110. A wooded landscape, with sunset, in sepia; charming; No. 119. A landscape in the taste of van Goyen; of the purest feeling for nature, softly and grandly treated; No. 126. Landscape, with a fortress in the background; in front, a flock of sheep; No. 34. A flat country; slight and broad, and of masterly execution; inscribed with the name; No. 241. A soldier putting something to rights on his boot; of similar beauty and style; No. 205. And finally, the painter's own portrait, with his name and 1650. In red chalk and highly animated.

LETTER IX.

NIELLO PLATES — Pax of Maso Finiguerra — Pax of Peregrino da Cesena — Impressions on sulphur — Impressions from niellos — Engravings in the British Museum — Original designs by great masters — Anonymous engravers — Raphael's Last Supper — Leonardo da Vinci — Life of the Virgin — Last Judgment — Sienese devotional print — Baldini's Prophets — Engravings from the Otto collection — The Twelve Sibyls — The Seven Planets — Engravings from Dante — Gioco di Mantegna — Robetta — Engraver known as P. P. — Mantegna's engravings — Girolamo Mozzeto — Marcello Fogolino — Benedetto Montagna — Nicoleto da Modena — Zoan Andrea — Giovanni Maria da Brescia — Giovanni Ant. da Brescia — Giulio Campagnola — Domenico Campagnola — The Master with the Rat-trap — Giacomo Francia — Marc Antonio Raimondi — Italian woodcuts — Other Italian engravers — Netherlandish and German engravers on metal on the same principle as on wood — Anonymous engravers — The Master of 1466 — Martin Schongauer — Israel van Mecken — Albert Durer: his contemporaries and scholars — Lucas van Leyden — Later Netherlandish engravers — Rembrandt's etchings — Late German, French, and English engravers — Brasses — Block-books and single woodcuts — Roman Breviary with woodcuts.

I COMMENCE my notice of this department with the niello plates, and with the impressions on sulphur. The number of the former is so considerable that I must confine myself to the most important.

A Pax, with the Virgin and Child enthroned, and worshipped by seven female saints; from the church of S. Maria Novella at Florence, with the rich framework still around it, executed in copper-gilt, representing in miniature the façade of that church. In Duchesne's Essay on Nielli, p. 154, there is an engraving of this plate, which, however, gives no just idea of the delicacy of the work, particularly of the heads. Judging from these, and from the elevated feeling of composition and drapery, the conjecture that it is by Maso Finiguerra seems to me well founded. The lines in the ground filled with the black niello are rather broad, but those in the figures very delicate. The glories, the hems of the garments, the capitals and cornices of the architecture, and the wings of the angels are richly gilt. For this little silver plate, only $3\frac{1}{2}$ in. high, and $2\frac{1}{4}$ in. wide, the Messrs. Woodburn paid 315 guineas.

Another Pax, $2\frac{3}{12}$ in. high, and $1\frac{9}{12}$ in. wide (Duchesne Catalogue, No. 179), represents St. Jerome scourging himself. This is the workmanship of Peregrino da Cesena, whose monogram is below. It is of great delicacy; many portions, such as the lion, the cardinal's hat, and the trees, are gilt.

Besides these there are many smaller niello plates, in many of which the ground is covered with coloured enamel—blue, green, and red. There are also a number of buttons decorated with niello.

Of impressions on sulphur, which are so rare, I here saw no fewer than eighteen. The finest and one of the greatest curiosities of the collection is the celebrated impression on sulphur of the famous Pax of Maso Finiguerra, executed in the year 1452 for the church of S. Giovanni, with the Coronation of the Virgin, in niello. This Pax, which I have seen in the gallery at Florence, is equally distinguished for beauty and richness of composition, and for its admirable execution in the minutest details. But it is chiefly indebted for its celebrity to the circumstance that the Abbate Zani, the finest judge of Italian engraving, discovered, in 1797, an impression of it on paper in the Royal Cabinet of Engravings at Paris, which he conceived to be the same which, according to Vasari's account, led to the invention of engraving. Since then this impression has been considered by many judges to be the first and oldest of all engravings. Besides the one before us, two other impressions in sulphur from this plate are known. One of them, a proof, which shows the plate in an unfinished state, is in the fine collection of niellos in the possession of Count Durazzo, at Florence; the other, not struck off till the plate was quite finished, was formerly in the possession of the Senator Seratti, at Leghorn, and after his death passed into the collection of the Duke of Buckingham, who paid 250*l.* for it. When the Duke's collection was sold in 1834, it was purchased for the British Museum. It is in perfect preservation, and shows most accurately all the delicate minutiæ of the original.

Five of the other sulphurs belong to a series of fourteen of the History of the Passion, which Lanzi saw as portions of a small portable altar at the Camaldolensi, at Florence. They are now let into small tablets of wood. Though each piece of sulphur is only 2 in. high, and $1\frac{6}{12}$ in. wide, yet the fine compositions are carried out with admirable delicacy and spirit. In some portions, for instance in

the rich cast of the drapery, they recall the above-mentioned Pax of Finiguerra in the Gallery at Florence. The Last Supper, in particular, is excellent. In Duchesne's Catalogue they are numbered 81, 83, 84, 89, 90.

The seven others form a series from the Creation of Adam to the Death of Abel (Duchesne, Nos. 1 to 7). They were let into two small tablets of wood, apparently at a remote period. There also the largest impression is only $2\frac{9}{12}$ in. wide, and 1 in. high. The design and execution are admirable, though the heads are less individual and spirited. However trifling these little objects may appear to many, they are of the utmost importance to cultivated eyes as a proof that, in that vital period of art, the pulse of genuine and naïve enthusiasm impelled the life-blood of art, in all its purity, even into the minutest veins of the system.

On examining the impressions of niello plates on paper, one is at a loss whether most to admire their number and artistic value, or the beauty of some of the impressions. This valuable collection of the *incunabula*, or germs of the art of engraving, is suitably preserved in six portfolios, every impression being enframed deep in a sheet of thick cardboard, so as to risk no danger of rubbing against its neighbour. My limits only allow me to particularise the following impressions which struck me as most interesting.

The Adoration of the Three Kings, from Maso Finiguerra's niello, surpasses all others in point of size, beauty, invention, and execution. In the richness of the composition the artist has evidently taken for his model the exquisite picture by Gentile da Fabriano, now in the Academy at Florence (See Duchesne, No. 32, illustrated by a careful copy).

John the Baptist pointing to the scroll "Ecce Agnus Dei," very beautiful, and, in my opinion, rightly pronounced by Mr. Carpenter to be the work of Francesco Francia.

Minerva, with short spear and shield, and the Medusa head, according to Duchesne (No. 215), the work of Peregrino da Cesena, by whom a number of niellos exist. I am, however, inclined to think that he executed this from a design by Francia.

The tutelary goddess of Rome, enthroned with spear and globe (Duchesne, No. 216), appears to me by the same hand; also, the beautiful composition of Mercury bringing the young Bacchus to Ino, who is nursing her two children (Duchesne, No. 218).

The Triumph of Mars, with the monogram of Peregrino da Cesena, of singular beauty of design and execution. (Duchesne, No. 220.) Here are two impressions of this plate, one very superior to the other.

Two Genii leaning on a funeral urn; rather broader in execution than usual. (Duchesne, No. 227.)

A Nymph bound to a tree by a satyr and by attendants of Pan. The monogram on this fine impression is pronounced by Duchesne (No. 237) to be that of Peregrino da Cesena.

Hercules combating the Hydra, which is twined round one of his legs, of spirited and original design; an excellent impression (Duchesne, No. 248).

Hercules and Dejanira, by Peregrino da Cesena (Duchesne, No. 253). Orpheus playing the lyre, surrounded by animals (Duchesne, No. 256). A Sacrifice to the manes of a Roman Emperor, engraved, I fully believe, by Peregrino da Cesena, from a drawing by Francesco Francia; very beautiful.

An antique sacrifice; thirteen figures of great beauty.

Two stags on the brink of a fountain: on a scroll round a tree the verse from the Psalms—"As pants the hart," &c.; of the greatest delicacy of execution (Duchesne, No. 307).

A youth with a cornucopia in the left hand, doubtless from a drawing by Andrea Mantegna; of fine feeling for lines (Duchesne, No. 323).

The Goddess of Abundance, with ears of wheat and a cornucopia; invention and workmanship indicate Francia (Duchesne, No. 237).

The head of a warrior in helmet and armour. Whoever has seen the pen-drawings by Mantegna in the possession of Mr. Woodburn, or the engravings by Novello from them, will recognise him in the invention of this niello. The treatment, also, with the ground of parallel strokes, so entirely corresponds with those drawings, that I am strongly disposed to attribute the execution to Mantegna as well. Nor do I know any reason why so admirable a painter and so celebrated an engraver should not for once have executed a niello (Duchesne, No. 335).

Bust length of a man and his wife opposite each other. This has an attractive naïveté and truth which breathes the spirit of Giovanni Bellini; workmanship and impression equally excellent (Duchesne, No. 337).

Bust length of a man; very animated (Duchesne, No. 344).

Bust length of a warrior, in helmet and armour, apparently from a design by Mantegna (Duchesne, No. 345).

Bust length of a young man with long flowing hair. This charming head is so imbued with the feeling of Francia, that I venture to assign it to him. The impression is of great power and freshness (Duchesne, No. 350).

Arabesques of acanthus-leaves and grapes. This impression is remarkable for the prominence of the black markings so characteristic of the niello plates (Duchesne, No. 354).

In nine other arabesques (Duchesne, Nos. 356 to 364) the design of Mantegna is plainly recognisable.

This extraordinary collection of niello impressions is in every way worthily succeeded by the collections of engravings of the old Italian, German, and Netherlandish schools, which are equally distinguished by number of specimens, rarity of proofs, and beauty of impressions. A complete description and critical investigation of all these treasures of art would alone fill a volume, and would be also quite incompatible with the design of this work. I shall, therefore, limit myself to the notice of such rare and hitherto scarcely mentioned plates as are either remarkable for their artistic importance or singularity of subject; adding, however, in many cases my own suppositions regarding the original author of the drawings whence these and various other engravings already described by Bartsch and Ottley have been taken. In the completion of his well-known 'Peintre-Graveur' Bartsch has occasionally, in the instance of those engravers who lived before Marc Antonio, added his own opinion, and that generally a correct one, on this point. But it must be remembered that this great connoisseur had no opportunity of judging with any completeness of the pictures and drawings of the masters contemporary with the engravers. The closer investigation of such belongs only to a later period. One of the first individuals who devoted himself to this study with ardour was William Young Ottley. He, in many cases, has with great felicity determined the master from whom the engraving had been executed. Much, however, in this respect still remains to be done. The ascertaining of the master is of the utmost importance in the history of art, inasmuch as it affords a wider view of the great masters of the 15th and the be-

ginning of the 16th century: of Andrea Mantegna, Francesco Francia, Sandro Botticelli, Filippino Lippi, Luca Signorelli, Giorgione, &c., many of whose compositions have only been preserved to us in this form. At the same time this portion of my task is by no means a light one, as all will admit who, like myself, have devoted their lives to the investigation of the history of art. It becomes, however, the duty of each in turn to submit the results of his experience to the judgment of those interested in the inquiry, since the common consent of connoisseurs on certain points can hardly fail to extend and establish the facts connected with the history of art.* Very rare, or hitherto unknown, plates, especially when of subordinate value, I shall only slightly mention. The numbers in brackets refer to the description of the engraving in the 'Peintre-Graveur.'

Although a more interesting survey might have been effected by taking the plates as well chronologically as according to the conjectured schools and masters, yet I have preferred to consider them in the order which they occupy in the folios of the British Museum, so that my observations may be thus more serviceable to those going through the collection; while such as are more especially interested in the subject will not shrink from the trouble of themselves comparing schools, masters, and periods together.

Highly remarkable is the fragment of a very hard engraving in the early style of the art, of the fresco painting of the Last Supper, only recently discovered at Florence, and which is looked upon as the work of Raphael. Not having seen this fresco, I am unable to give any opinion as to its origin. This fragment of the engraving contains the figures of half the Apostles, including Judas, but not the figures of the Saviour and St. John. The background consists of rich architecture in the taste of Pinturicchio. At all events, the fact of this engraving proves how highly the fresco must have been esteemed shortly after the time of its execution. Passavant believes it to have been executed from a design by Perugino.

A very old and careful copy of Martin Schongauer's St. Barbara. (Bartsch, vol. vi. p. 148, No. 63.)

* In order to form my opinions impartially I purposely refrained from reading the essays on old engravers published in the Kunst-Blatt of 1850 by my friend M. Passavant, till I had completed my own observations on this department of the British Museum. I have now the satisfaction of finding that my decisions agree mainly with his. I have, therefore, subsequently added a note showing when he agrees or differs with me.

A St. George and the Dragon; quite in accordance with the German treatment of this subject. A careful work; probably by some engraver from the north of Italy.

Cupid and Psyche bound; treated in the manner of a niello. This shows strongly the influence of Francesco Francia, though the forms are too prominent for him.

A sleeping female, with a wreath of flowers, very similar to Francesco Francia.

A warrior with a club, with the inscription "Guerino dit Meschi," which means "Guerino detto il Meschino." This is the hero of a favourite romance of the time of Charlemagne, the first edition of which, followed by many others, was printed at Bologna, 1473. In action and character of head this composition may be attributed to Francesco Francia, and, to judge from the niello-like treatment, with fine narrow strokes in which the hand of a goldsmith is apparent, I am inclined to think it his execution as well. This piece is of great beauty.

A female portrait to the bust, as large as life, and very individual; well drawn and of careful, but still niello-like handling. Passavant attributes both design and engraving to Andrea Verocchio.

A female portrait to the bust, the size of life. (Bartsch, vol. xiii. p. 103, No. 3.) The peculiar and very charming feeling indicate a drawing by Francesco Francia. Broader and freer in treatment than the preceding. Passavant attributes both design and execution to Giacomo Francia.

Three horses' heads, one of which has squares drawn upon it. Ottley attributes both the invention and execution of this design to Leonardo da Vinci. There is no doubt that the character of this plate agrees entirely with the drawings of horses by this master, and is even very similar to a drawing which Vasari mentions as in his possession. As regards the execution, also, the sloping parallel lines bear a decided likeness to his mode of drawing. Passavant attributes both design and execution to Andrea Verocchio.

Far more decidedly by Leonardo da Vinci is the engraving of the bust-portrait of a young woman, purchased by the British Museum in 1850. She is taken in profile looking towards the right, a wreath of ivy on her head, the hair hanging loosely down; the drapery, which leaves one breast uncovered, is fastened on a knot on the left shoulder; the whole is encircled by a slight line. The

noble and serious character of the features breathes the true spirit of Leonardo da Vinci. Also, the manner of the modelling, with very deep shadows, and the handling partly in lozenge-shaped lines in the style of a niello, partly in what Ottley calls "diagonal hatchings," showing small practice in this art, are evidences of the master. As respects the inscription on the edge ACHA. LE. VI., the two last words would seem to indicate Leonardo and Vinci, but the whole refers more probably to the contraction of a motto generally accompanying the portraits of Italian women.

A female head of very similar character, also in profile, looking towards the left, and executed in the above-described style of Leonardo da Vinci's pen-drawings, is also attributed by Ottley to that master, and, though inferior to the preceding drawing, I am inclined to concur with him. It belongs probably to his early time.

The Deluge. (Bartsch, vol. xiii. p. 71, No. 3.) A rich composition with fine and pleasing motives. Above, in the air, are two heads of winds, thickly covered with hair; the forms are meagre, but well understood, the sky in the style of a niello; the rest consisting of a series of hatchings. The composition, as Mr. Carpenter justly observes, greatly resembles the Deluge by Paolo Uccello at S. Maria Novella at Florence. (Rosini, Storia della Pittura Italiana, pl. xxx.)

The Queen of Sheba visiting Solomon. (Zani, part 2, vol. iii. p. 347.) A rich and somewhat scattered composition of a landscape character, with the rich architecture of the temple. From the slender, well-drawn, and graceful character, and the true and excellent action of the figures, I am inclined to attribute this to a drawing by Pinturicchio. Oblong folio. A good impression.

The Adoration of the Kings (Zani, part 2, vol. iii. p. 111). A rich composition in oblong folio, arranged with great discrimination and full of fine motives in the slender, agile, and excellently drawn figures. In treatment very like the preceding print. I do not, however, concur in the opinion of Zani that the composition belongs to Sandro Botticelli, but am much more disposed to attribute it to his master, Fra Filippo Lippi. At all events, this is one of the most remarkable of the Italian prints.

Seven plates out of a set of fifteen, representing the Life of the Virgin, which Bartsch (vol. xiii. p. 257 6-20) imputes to Nicoleto da Modena, but which, as Mr. Carpenter justly remarks, differ

much from the acknowledged drawings by that master. No. 7. The Visitation. No. 8. The Nativity ; the action of the Virgin very fine. No. 9. The Presentation in the Temple. No. 10. Christ among the doctors ; a rich and original composition. No. 15. The Crucifixion ; a fine composition, full of touching motives. The fainting Virgin surrounded by six other figures forms one of the most remarkable groups illustrative of this subject that I know. The proportions are slender, the drawing, especially of the Saviour and the two thieves, excellent. No. 19. The Coronation of the Virgin ; originally and dramatically conceived. No. 20. The Virgin in the almond-shaped glory, surrounded by cherubim and six angels, is extending her girdle to St. Thomas the Apostle ; the motives very animated, and the carefully modelled drapery in excellent style. The execution of the engraving with a groundwork of diagonal and somewhat close strokes is very skilful and full of feeling. Even Ottley (p. 449) considered this set to be the work of an old Florentine master. The original drawings, in my opinion, were by the hand of Fra Filippo Lippi.* In lines, character, and drapery these engravings agree strikingly with the pictures by this master ; and in that of the Coronation of the Virgin, there are in some respects exactly the same motives that occur in the picture of that subject by Fra Filippo Lippi, in the Museum at Berlin (No. 727). Taken altogether this set forms one of the most important specimens of old Italian engravings extant.

The Last Judgment ; a large print, oblong folio ; a rich composition full of spirit and life. According to Ottley (p. 428) conceived and engraved by Sandro Botticelli ; but, in my opinion, taken from an early drawing by Fiesole, and engraved by an unknown hand. The gesture of Christ, as he welcomes the blessed with one hand, and banishes the condemned with the other, is highly impressive. The slender, noble forms of the angels bearing the instruments of the Passion, and the angel with the trumpet, beneath the two rows of Apostles and saints, with their fine heads, on each side of Christ, are of wonderful beauty. Among the blessed, especially, many of those touching motives occur which are found in Fiesole's pictures of the Last Judgment.† The motives, also, of the nearer portion of the representation of

* I have since discovered that Brulliot, the well-known connoisseur, had come to the same conclusion. Passavant is also of the same opinion.

† See my description of the finest of these pictures in Lord Ward's collection.

Hell are very dramatic. Those parts, as with Orcagna, are the weakest where the *Bolgie* of Dante are depicted with the punishments of the seven deadly sins.

Pilate washing his hands; a tall composition, with rich architecture. The figure of Christ quite on one side. Composition, character, and cast of drapery, indicate the style of Filippino Lippi. Engraved in the same manner as Baldini's Prophets, and, I am inclined to think, by him.

Christ bearing his cross, with Mount Calvary treated like a landscape, so that the figures, though very spirited, are quite subordinate. The thief on the left hand is standing on a ladder; the other is standing bound in the centre. The treatment is very simple, not going beyond a slightly shaded outline. Judging from the whole conception, from the manner in which the procession is moving through a hollow way, from the fantastic style of the costumes and helmets, and the character of the landscape, trees, and architecture, the original drawing may have been the work of the Venetian painter, Antonio Vivarini.

The Resurrection, very stiff, with four soldiers in over-decorated armour. The composition corresponds with the hard, and, in some respects, niello-like treatment. In my opinion, from a drawing from Antonio Pollajuolo, with whose picture of the same subject in the church of S. Miniato in Monte at Florence, this engraving has some resemblance.

A Pieta (Christ in the lap of the Virgin). The Magdalen and the three Marys behind; feeble in drawing, and rude and niello-like in treatment. The draperies thickly painted over. Below, a prayer in four lines, in capitals. Decidedly from a drawing by Antonio Pollajuolo.

St. Sebastian, bound high upon the stump of a tree in the centre, pierced with many arrows. Above, two angels holding a crown over the saint's head. On the right, the angel with the youthful Tobit; on the left, St. Rock. The similarity of treatment (though by a more skilful hand) with the preceding print, the inscription in the same characters, and the mode in which it is painted over, prove that both belonged to the same set of devotional engravings. The style of Pollajuolo is more decidedly apparent here than in the foregoing plate.

The Virgin, on a costly throne, with the Child on her lap, who is pointing to a book; a rich architecture, in the form of a pax,

around. Three angels on each side. In the style of a niello, with very close hatchings. The hands betray an inferior artist, though, judging from forms, heads, and drapery, the original drawing is attributable to Andrea Mantegna.

The Virgin with the Child at her breast. On one side St. Catherine of Siena standing on a demon; on the other, St. Margaret on a dragon. Doubtless sold at Siena as a devotional print. This is proved by the very simple and antiquated treatment, while the forms of the architecture point to a comparatively late period—that is, about 1480-90.

The Death of the Virgin. Christ is bearing the soul on his arm in the form of a little child, while he blesses the body, which is of very long proportions. The twelve Apostles around. This part of the plate is apparently by an engraver in the taste of Baldini, from a drawing by a master of the Van Eyck school; and, judging from the picture of the Administration of the Sacrament at Urbino, by Justus van Ghent. The coronation of the Virgin, however, in the upper part of the same print, with six angels, two of whom are playing upon musical instruments, and the very conventional and antiquated representation of the clouds, is obviously an addition from the design of an Italian master. The whole piece is very remarkable.

St. Jerome doing penance before a crucifix, while his lion is rending a tiger, which has approached too near. In the foreground is a lion reposing. Of simple and niello-like treatment, from a drawing by Andrea Mantegna. The wildness of the conception, especially the savageness of the tiger, bespeaks this master; also the character of the landscape, and the very conventional forms of the cypresses.

Theseus and Ariadne on the isle of Naxos, with the labyrinth treated as a landscape. The feeling and the character of heads, and the bunchy forms of the drapery, indicate a late drawing by Filippino Lippi.

St. Peter Martyr, mortally wounded, is writing the word "credo" with his blood, on the ground, while the assassin is aiming a blow with a dagger at the monk, his companion. Above, on a small scale, the First Person of the Trinity in the act of benediction, with two angels with crowns. Although, as Bartsch remarks (vol. xiii. p. 88, No. 6), both the drawing and

execution of this print are bad, yet the large size of the figures claims attention. The energy of the conception is a striking proof of the enthusiastic religious feeling of the middle ages. The actions are very expressive, especially in the assassin. The trees have still the mushroom-like form as in the mediæval miniatures up to the 14th century. The treatment is also very old-fashioned. The black draperies are only expressed, as in the ground of a niello, by a flat tint, in which the folds are merely indicated. From the thoroughly realistic conception of the piece, I should pronounce it to be North Italian in origin. Mr. Carpenter considers it to have been the work of a monk, in which I concur.

A plate, with the inscription, "Catharina da Siena," represents this saint standing upon a demon in a dignified position, in front of a niche. In her left hand is the model of a church; in her right a crucifix, lily, and palm. The mantle is here again treated niello-like, with a flat tint, in which the simple straight folds are only drawn in. Above are conventional trees. At the side four spiritedly composed legends from her life. An old Sienese devotional print.

The same saint in a similar position, with a book in her right hand, and a lily in her left; trees around her, and two angels with a crown above. (Bartsch, vol. xiii. p. 87, No. 5.) Ruder and more niello-like than the preceding. Also doubtless the work of the convent, and sold as a devotional print to those visiting the church of this saint at Siena. Above is the Saviour showing his wounds, and represented as bearded and unusually old. Two ladders lead up to him. From that on the right a king is falling, an inscription on a scroll above him announcing that pride is the cause of his fall. A lion is advancing towards him as a symbol of pride. On the ladder to the left a beautiful youth is mounting; an inscription also tells that humility and patience have raised him, and a sheep is the symbol. Below, a simple and beautiful composition, is the Nativity. This plate corresponds throughout, as Mr. Carpenter observes, with the engravings in the Monte di Dio, and is decidedly from a drawing by Sandro Botticelli, engraved by Baldini.

Of the original set of the well-known Twenty-four Prophets, engraved by Baldini from drawings by Sandro Botticelli (Bartsch, vol. xiii. p. 164), excellent impressions of the first three, Baruch,

Joel, and Haggai are here. There is, however, a perfect set of the copies. On the other hand, there are two plates here, the Virgin and Child, and Joseph (inscribed Juseppo), which in size and workmanship, and form of letters used in the eight-lined inscription, evidently belong to the same set, and, as Mr. Carpenter remarks, probably formed its conclusion. The character of the heads is excellent; the folds of the drapery heavy; the impressions forcible. According to all appearance these are unique plates.

The representation of Hell (Bartsch, vol. xiii. p. 90, No. 8); the composition essentially taken from Orcagna's picture at Pisa, and only remarkable as a specimen of the conception of that period; but otherwise unpleasing in motives, ugly in heads, and hard in the niello-like treatment of the engraving.

The same subject, and like the foregoing, also copied from Orcagna's picture, which is further proved by the inscription, "Questo elinferno del chāpo santo di Pisa." Ottley (p. 373) justly attributes this engraving to Baldini.

In 1852 the British Museum purchased the six following engravings from the Otto collection in Leipsic, which are decidedly from designs of Sandro Botticelli, and, according to the opinion of M. Rudolph Weigel, in part engraved by his own hand.

A circle, with six amorini playing on different musical instruments; below, a recumbent figure; in the centre, in a small circle, a dancing pair. On the left sleeve of the dancing man is AMEDROIT; $7\frac{2}{12}$ in. in diameter, including the frame with leaf-work.

A circle, with Chastity and her symbol, the unicorn, in her lap; with one hand she is holding by a hedge. On her robe is a band with the inscription "Marietta." Two empty coats of arms are also an allusion to her purity, as appears from the same subject in pictures where she is represented holding an unspotted shield of polished steel; $5\frac{2}{12}$ in. in diameter, including the simple border.

A circle, with Judith holding the head of Holofernes in her left hand, and a large sword in her right hand; behind her the body of Holofernes; orange-trees at her side; $4\frac{8}{12}$ in. in diameter.

A circle, with Jason and Medea holding a vase over a circle in which is represented a cross in fruits. On scrolls are the words "Medea" and "Gianson." Diameter, $5\frac{6}{12}$ in.

A richly decorated carriage with quiver-shaped vessels, and amorini, drawn and accompanied by the same. A little amorino in front, with a flag with the word PVRITA; on another flag, ALFVOI and FEDE. I imagine this to indicate the triumph of pure and chaste love; two empty shields partly cut away may also refer to this; $3\frac{7}{12}$ in. high, $8\frac{9}{12}$ in. wide.

Two soldiers kneeling, holding an octagon shield, on which is a female figure stretching out her arms; $2\frac{7}{12}$ in. high, $6\frac{2}{12}$ in. wide.

These engravings, which were purchased with eighteen others from Winckelman's friend, Baron Storch, at Florence, are probably unique, and also interesting for their subjects.

Of the set of the Twelve Sibyls (Bartsch, vol. xiii. p. 92, &c.) by the engraver of the copies of Baldini's prophets, only the Delphic and the Cumæan Sibyls and the Sibyl of the Hellespont are here.

The collection purchased from the Messrs. Smith has enriched the Museum with the most perfect and rare set of the Seven Planets, engraved by Baldini from drawings by Sandro Botticelli. These plates, which are fully described by Bartsch (vol. xiii. p. 190, &c.), take the lead in richness and originality of invention among all the works of Baldini. The comparison also of these with the set of old copies contained in the Monro collection, and considered by Strutt to be originals, proves how far these we are describing are superior in spirit and intelligent execution. The copies however include the plate containing the calendar, with the occupations of each month, which is unfortunately missing in the original set.

To the purchase of the Smith collection also the Museum is indebted for the whole set of the nineteen plates described by Bartsch (vol. xiii. p. 175, &c.), engraved by Baldini from drawings by Sandro Botticelli, for the edition of Dante, 1471, which, with the exception of Nos. 1, 18, and 19, are good impressions. The dramatic and fantastic tendencies of Sandro Botticelli peculiarly fitted him to illustrate Dante. Most of these compositions are full of meaning; nevertheless, independent of the inferiority of the engraving, as respects artistic completeness, they are far below the poet in poetic completeness.

St. George, a figure of excellent action, is piercing with his spear the jaws of the spiritedly conceived dragon. On the left is the Princess in the act of escaping; in the background, the tri-

umphal arch of Constantine. In invention, forms, and drapery, this print, which is of unusual size, decidedly exhibits the feeling of Andrea Mantegna; it also corresponds in treatment with his later copper-plate engravings, only that the lines are freer and broader. It may be confidently attributed to some contemporary engraver from a drawing by that great master; a very powerful impression.

The interior of a church, with a priest kneeling, soldiers, and other figures; a very large engraving in two plates. Numerous figures adorn the friezes and cupolas, which are otherwise richly decorated. Upon a candelabrum is the inscription, BRAMANTUS FECITE IN MEO (viz., in Mediolano). The same words are repeated upon an impression in a collection belonging to the family Perego at Milan, but refer decidedly only to the architectural portion; for in every other respect the engraving bears witness to the style of Mantegna. Moreover, the execution corresponds so closely with his later engravings, that I do not hesitate to ascribe both composition and execution to him.* An excellent but unfortunately damaged impression.

A furious combat between common centaurs and other figures, half human, half lion. Three men also present. Ottley (p. 147) is inclined to attribute this clever composition to Antonio Pollajuolo. The whole conception, however, as Mr. Carpenter justly observes, points to the school of Squarcione, and may even be the composition of that master himself.

Of the three engravings by Antonio Pollajuolo, described by Bartsch (vol. xiii. p. 202, &c.), excellent impressions of the two principal—the Gladiator, No. 2, and the combat of Hercules and

* I regret to differ not only from Ottley (p. 532) and Rosini (vol. iii. p. 240), but also from Passavant (Kunst-Blatt, 1850, p. 364), who ascribe the design of the whole to Bramante, and also the execution of the engraving to him. But if one so celebrated in his own time as Bramante had been so able an engraver (considering the state of the art at that time in Italy) as this plate, which evidently belongs to a series of works of the kind, demonstrates, I cannot conceive that such a circumstance would have been totally overlooked by Vasari and every other contemporary. On the other hand, considering the pleasure which Andrea Mantegna was known to take in antique architecture and perspective designs, it appears quite intelligible that he should have enriched his friend's beautiful drawing with figures of his own, and engraved the plate on copper. The inscription also, whence the idea of Bramante's having executed the engraving is solely taken, is in itself no evidence at all, as a reference to another plate quoted by Passavant with the inscription "Bramanti architecti opus," which this able connoisseur admits to be engraved not by Bramante, but in the style of the 16th century.

the Giants, No. 3—are here. There is also an old woodcut copy of the former.

The Annunciation, and the Assumption of the Virgin; on one very large plate by some unknown hand. According to Bartsch it recalls in treatment the Passion, and the Triumphs of David, by Nicoletto da Modena; but in general composition, as well as in separate motives and heads, it is obviously from a drawing by Sandro Botticelli.

An interesting opportunity is here offered of comparing two copies of the so-called Gioco di Mantegna; that which Bartsch pronounces to be the original being deficient in some plates—that which he calls the copy A being perfect in all fifty. On comparison, however, the copy A, both in more accurate understanding and better execution, proves to be the original; while the so-called original, which is rude in execution, and with many essential differences, must be pronounced a free copy. In one instance, however, the copyist has improved upon the original, namely, in the drapery of Temperantia, in which he has shown more intelligence. The greater part of the copied impressions are reversed. Mantegna had decidedly no hand in this work, unless he furnished the drawings for a few of the subjects, viz. for the "Octava spera," and for the "Primo mobile." According to the opinion of the eminent connoisseur, Herr Sotzmann, of Berlin, it would appear that this series referred to a game of cards, but was a combination of five allegorical cycles, well known in early times in Italy, to which the letters A, B, C, D, E, supposed to denote the terms of the different kinds of Tarocchi cards, were only affixed by way of distinction; viz. A the seven planets, the eighth sphere, the "Primo mobile," and the Prima causa; B, astronomy, chronology, cosmology, the four cardinal virtues, and the Christian virtues, faith, hope, and charity; C, the seven liberal arts, theology, philosophy, and poetry; D, Apollo and the nine muses; E, the ranks of society, the beggar, the servant, the mechanic, the merchant, the gentleman, the knight, the duke, the king, the emperor, and the pope. Although the impressions of those which Mr. Carpenter, as well as myself, considers to be the originals, are incomparably better than those of the copies, yet even these, in the opinion of that connoisseur, when compared with other impressions that he has seen, can only be regarded as retouched plates.

The Florentine Goldsmith, known by the name of ROBETTA, may be assumed to have flourished from 1470 to 1520 (Bartsch, vol. xiii., p. 392, &c.). His works are very unequal in merit, but are valuable to the lovers of art as preserving to them a number of clever compositions of the Florentine masters of the 15th century. Although adhering to an opinion already expressed * that this engraver chiefly worked from the drawings of Filippino Lippi, yet later observation has convinced me that he also engraved from the drawings of Sandro Botticelli, Filippino's master, and in a few instances from other masters of the time. Although the British Museum does not contain so many of the plates mentioned by Bartsch as in the collection of engravings at Paris (Nos. 1, 2, 3, 7, 8, 10, 11, 14, 17, 19, 20 are missing), yet it possesses others which are failing both in his catalogue and in Paris.

Adam and Eve, with Cain and Abel (No. 4), of the latest and best period of the engraver, and, judging from general character and sentiment, from a drawing of Sandro Botticelli's later time. In the landscape, and especially in the small house, there are traces of Albert Durer's influence: a feeble impression.

The same subject (No. 5): both in the mode of composition and in the general character I recognise the earlier time of Filippino Lippi.

The sacrifice of Cain and Abel (Ottley, p. 461), with beautiful landscape. From a drawing by Filippino Lippi, with whose head of St. Francis, in a picture at the Berlin Museum, No. 96 (mentioned by Vasari), the delicate profile of Abel decidedly agrees: an excellent impression.

The Nativity, from motives by Martin Schongauer. With the exception of the Virgin's head, of inferior merit, and very black in the shadows. I should question its being by Robetta.

The Adoration of the Kings (No. 6): a fine composition, exhibiting in every part the style of Filippino Lippi; a good impression.

The same subject; of which Bartsch says (vol. xiii., p. 73) that in the touch of the graver it approaches the manner of Robetta. To my view, however, it decidedly belongs to the North Italian school, which is proved by the somewhat Byzantine character of the Virgin (whose drapery is finely cast), so long retained

* Kunstwerke und Künstler in Paris, p. 691. Ottley had already suggested the same.

in Bologna and Venice; also by the thoroughly rendered landscape, with numerous buildings, which recalls Vittore Carpaccio. The whole composition, with the Child standing in the act of benediction, is very remarkable. The shadows in the engraving, executed in thin lines, are very black.

Christ taking leave of his Mother before his Crucifixion (No. 9), executed with singular delicacy. The fine composition and noble character of heads decidedly indicate the style of Filippino Lippi; also the broad drapery of the Apostle on the right, which, though more regular than the others, is more broken in form, corresponds entirely with the drapery in his frescoes in the church del Carmine. The drawing from which this engraving was taken was probably somewhat later in period. A good impression.

The Virgin giving a bird to the Child (No. 12): one of the most finished plates by this engraver. The grandeur and fullness of the forms, the excellence of the drawing, the modelling of the drapery, and the character of the hands, bear witness to an original drawing by Luca Signorelli. An excellent impression.

The Virgin with the Child, who is about to embrace the little St. John (No. 13): in every respect indicating an original drawing by Sandro Botticelli. The angels agree strikingly with a picture by this master in the Berlin Museum, No. 102, mentioned by Vasari.

The Virgin with the Child on her arm; St. Sebastian and the Magdalen at her side. The motive of the Virgin corresponds entirely with an inscribed picture by Lorenzo Costa in the Museum at Berlin, No. 112; also the character of the heads, and the peculiar style of the draperies. The powerful and careful treatment also coincides with an engraving from this very picture, of which I know two impressions—one in the collection of Dr. Wellesley at Oxford, the other in that of M. Sotzmann at Berlin, and which is decidedly by the hand of Lorenzo Costa himself. I am therefore disposed to consider this as another engraving by this master from a drawing of his own.

St. Jerome in ecstasy before a crucifix, striking himself with a stone. According to the character and style of landscape, I should pronounce this engraving to be of North Italian origin. The treatment and the deep shadows correspond with the Adoration of the Kings, above described, which is, in my opinion, of the same school.

Faith and Charity (No. 15). This plate coincides in conception and forms so entirely with Sandro Botticelli's well-known Venus and other figures, that it may be safely supposed to have been taken from a drawing by that master. The same may be said of the Ceres, No. 16, and of the Venus with the four amorini, No. 18, in which latter plate, belonging to Robetta's earlier time, the somewhat monotonous style of Sandro Botticelli's children is apparent.

Hercules combating the Hydra (No. 21); one of Robetta's later and more finished engravings, indicating in the character of the heads, and in the slenderer and more graceful style of the forms, a drawing by Filippino Lippi. In the work called "La real Galleria di Firenze," the original drawing for this engraving is in my opinion erroneously ascribed to Pollajuolo.

Hercules and Antæus (No. 22); of Robetta's earlier time, and much feebler in drawing. This, judging from the energy of the action and the heavier forms, may be attributed to an original drawing by Sandro Botticelli.

Leda and the Swan. The head of Leda of a noble character and well drawn. In character of composition, in richness of landscape, and in the blackly treated shadows, this plate, both in invention and execution, indicates a North Italian origin.

Two female figures, one playing the lyre (No. 23). This plate is equally as fine in composition as clever in execution. I was formerly disposed to attribute it to the invention of Luca Signorelli; but I am now convinced that Ottley (p. 472) is correct in asserting that it was engraved from a drawing by Filippino Lippi for a fresco by him in chiaroscuro in the Capella Strozzi in S. Maria Novella at Florence. I must also retract a similar misnomer with regard to an engraving —

The pangs of Love and Jealousy (No. 25), of which here is an excellent impression; and the original drawing of which also belongs to Filippino Lippi, though of his earlier time, when the influence of his master, Sandro Botticelli, was still apparent.

A print of an old woman, with two loving couples (No. 24), for the same reasons that I have expressed in No. 15, may be attributed to a drawing by Sandro Botticelli. In the background the influence of Albert Durer's style of engraving is apparent.

Mutius Scævola (No. 26), engraved in Robetta's early and hard manner, is also from a drawing by Sandro Botticelli.

The death of Virginia (Bartsch, vol. xiii., p. 108, No. 5), partaking also of Robetta's early manner, indicates an original design of very inferior merit.

Of the admirable but rare engraver whose works are inscribed P. P., only four plates (described by Bartsch, vol. xiii., p. 356, &c.) are here. He belongs, in my opinion, decidedly to the school of Northern Italy. Since writing the above this opinion has been confirmed by the researches of my friend Herr Harzen, the well-known connoisseur, who has ascertained* that this engraver is no other than the painter Martino of Udine, scholar of Giovanni Bellini, who is known in the history of art by the name of Pellegrino da S. Daniello.

The Lion Hunt (No. 1). The conception of this spirited and delicately treated plate is throughout of a landscape character, and indicates in every respect the school of Romagna. In many points it recalls Lorenzo Costa. The artist probably executed the drawing for this engraving during his residence in Ferrara. Here is also a reversed copy of the size of the original.

A rich allegorical composition (No. 3). Bartsch has closely described this plate, though without attempting any explanation of the various puzzling allusions. In the beauty of the figures, the grace of the motives, the fine drawing of difficult positions and foreshortenings, no less than in the intelligent and masterly execution, this engraving is of the highest class of merit; while the treatment of the shadows with the dry point gives it, as Bartsch remarks, the look of the most highly finished modern pen-drawing. The composition corresponds in spirit, proportions, feeling for beauty of form, as in all other respects, with the latest works of Andrea Mantegna—for instance, with the two allegorical pictures painted for the Marchesa di Mantua, now in the Louvre. Nor is the decided influence of this master to be wondered at, when we remember that he was the brother-in-law of Giovanni Bellini. It is also very interesting to compare with it the plate described by Bartsch as engraved in the dotted manner, and which in some part, owing to the worn state of the plate and to the badness of the work, gives the idea of a woolly uncertain lithograph. I cannot, however, persuade myself that this retouching is the work of Pellegrino da S. Daniello himself, as Herr Harzen believes.

* Deutsches Kunst-Blatt, 1853, Nos. 23, 24, and 28.

Of a Pietà mentioned by Bartsch in his Appendix, the only impression here is one which has been retouched by the same inferior hand as that above described. As these retouches extend pretty equally over every portion, both the woolliness, which is still more obvious, and also the square awkward forms, and the rude expression of grief in the female head, may be ascribed to the same irreverent retoucher. Although it is impossible to form any decided opinion of the original designer, except from an impression in the original form, yet there is something in the conception of the landscape, with the fantastic overhanging rocks with trees upon them, which so far corresponds with the Lion Hunt above mentioned as to indicate Lorenzo Costa, or more probably Amico Aspertini.

With the exception of seven (Nos. 7, 9, 10, 15, 17, 21, 22), all the engravings of that grand and fertile inventor ANDREA MANTEGNA, described by Bartsch (vol. xiii., p. 227, &c.), are here. Almost all are good impressions, and of some there are duplicates. There are also several impressions of the copies, as well as of some plates inscribed to him by Ottley. Besides these there are two examples not elsewhere mentioned. As, with these exceptions, these plates are well known to all connoisseurs by means of Bartsch, and as I have already enlarged upon their artistic significance in another place, I shall confine myself only to a few remarks.

A proof impression of the Descent from the Cross (No. 4); the upper part of a tree on the right only given in outline. In point of velvety depth, clearness of every part, tenderness and intensity of expression in the heads, this engraving is almost unique. Raphael evidently studied many a motive from it for his well-known composition preserved in Marc Antonio's engraving (Bartsch, vol. xiv., p. 37, No. 32). A comparison with a good impression from the finished plate, also here, is highly interesting.

Equally excellent is an impression of the Hercules and Antæus (No. 16), which belongs to the maturest period of the master, both as designer and engraver: also that of the Combat of the Sea Gods (No. 18); and one of the Bacchanals with the vat is scarcely inferior to the foregoing.

Of the Bacchante with the Silenus here is a good, though injured, impression of the first plate, and a first-rate one of the second plate, which latter, erroneously, as it appears to me, Bartsch

has pronounced to be a copy, though in many parts the design is even better understood than in the first plate.

The old man with the cap (No. 23), which I here saw for the first time, belongs to the earlier period of the master.

The four dancing females. Bartsch (vol. xiii., p. 30, No. 18) attributes this plate to Zoan Andrea, but Ottley, and in my opinion more correctly, to Andrea Mantegna, to whose maturest period it evidently belongs both in design and execution. Two impressions, in red and in black colour, are here. The latter is first-rate, but unfortunately injured.

Among the freshest and most vigorous impressions may be here mentioned the two mysterious allegories, "Virtus combusta," and "Virtus deserta." As regards the first, I believe it to be from a drawing by Andrea Mantegna, also in the British Museum; the second forms, properly speaking, only the lower half of the composition, so that there can be no doubt as to the same original designer. The two great print connoisseurs, Bartsch and Ottley, are, however, at variance regarding the engraver—the first (vol. xiii., p. 303, 16, 17) ascribing them to Zoan Andrea, the last (p. 510) to Andrea Mantegna. I must, however, give my opinion in favour of Bartsch's verdict, as the sharper crossed lines and the broader artistic effect appear to me to coincide with the ascertained engravings by Zoan Andrea, those by Andrea Mantegna being of a less elegant but more intelligent character.

An old copy by an inferior engraver on a smaller scale, combining both plates in one, is so far interesting as showing their original relation.

A corpulent Silenus, seated on a tub and surrounded by seven amorini, one of whom is pouring out wine from a skin; two are crowning him with wreaths, two are holding grapes, and one is asking him for wine. This hitherto undescribed plate belongs, judging from the treatment, and the somewhat heavy forms, to the middle period of the master. An excellent impression.

An old plate, treated in the manner of Mantegna, but evidently the work of an inferior engraver, of the often engraved chalice, the design of which is attributed to Mantegna. But here I am inclined to differ from Ottley, for the Gothic style, to which Mantegna never did homage, prevails here.

Two Beggars; one standing with crossed legs, the other

begging: these are very animated and clever, and, judging from the full strokes, belong to Mantegna's later time.

GIROLAMO MOZZETO, or MOCETTO (Bartsch, vol. xiii. p. 116), who flourished from about 1470 to 1500. Three engravings. He was a pupil of Giovanni Bellini, and his plates show the tendency of the Venetian school. According to Bartsch he executed only eight engravings altogether, so that the three preserved here are sufficient specimens of his style.

Judith (No. 1). From a spirited composition by Mantegna; admirably engraved. A proof impression of incomparable vigour and freshness, and of a warm tint. Also an excellent impression of the finished plate. And thirdly, a good impression of a copy.

The Baptism of Christ (No. 2). A beautiful and peculiar composition, of careful execution and well understood drawing. Judging from the fine feeling, the character of the heads, the rendering of the forms, and the cast of the draperies, decidedly from a design by Francesco Zaganelli da Cotignola, a Lombard, who flourished chiefly in Ravenna and Faenza. As this master is but little known to the connoisseur, it is as well to add that I formed this opinion from a picture attested by Lanzi, in the Museum at Berlin (No. 1164), and also from a small and very beautiful picture in the collection of M. de Reiset at Paris. An excellent impression, but retouched and repaired.

The Virgin and Child (No. 4). Both the quiet and elevated feeling, as well as the character of the composition, indicate an original drawing by Giovanni Bellini. Passavant is also of this opinion.* A good impression.

The Sacrifice of a Pig. A rich composition, in which the influence of Mantegna is apparent. Executed by an inferior engraver.

The engraving which Bartsch (vol. xiii. p. 113, No. 10) has denominated "la Sottise sur le trône," and described as an anonymous plate, is considered by Ottley, and rightly as it appears to me, to be the work of Girolamo Mozzeto. The subject was interpreted by Ottley to represent Calumny, from the picture by Apelles. The design for this exceedingly clever and animated composition, with the church of S. Giovanni e Paolo in Venice in the background, is undoubtedly attributable to the later period of

* Deutsches Kunst-Blatt, 1850, p. 301.

Mantegna, and evidently exercised in many respects an influence upon Raphael's well known drawing in the Louvre. A good impression of the second proof from the plate is here, and an inferior impression of the first and third.

The Sleeping Nymph, mentioned by Bartsch (vol. xiii. p. 114, No. 11) as an anonymous print, is also, and in my opinion correctly, attributed by Ottley to Mozzeto. It is, however, one of his coarser works, and perhaps from a composition of his own.

MARCELLO FOGOLINO, a painter from Vicenza, who obviously belonged to the end of the 15th and beginning of the 16th century, and followed the realistic tendency of the Venetian school.

Of the three engravings by him described by Bartsch (vol. xiii. p. 212), only one is here, though the collection possesses two others of far greater value.

The Nativity (Ottley, p. 519). A landscape composition, conceived under the influence of Albert Durer's engraving of the same subject (Bartsch, vol. vii. p. 31, No. 2). In the background a free representation of a portion of the amphitheatre at Verona. Treated with a delicacy and softness which approaches to woolliness. Inscribed MARCELLVS FOGOLINVS.

The Presentation of the Virgin, composed in a genre style, approaching the manner of Rembrandt. In front a bagpipe-player. The forms very full; the drapery simple and broad, as in a picture by this master in the Museum at Berlin, No. 47. The treatment the same as in the foregoing print.

A Woman seated, kissing a child; one of the plates mentioned by Bartsch. Both figures undraped, and full in the forms. In the background, architecture in the taste of Paul Veronese. The dotted style is apparent in the soft treatment.

BENEDETTO MONTAGNA.—This painter, who also belonged to Vicenza, flourished from the end of the 15th to the first decennium of the 16th century, and followed more than any other Italian engraver the realistic tendency of the Venetians. He combines a pure feeling for nature, with much poetry of sentiment, and exhibits also the decided influence of Albert Durer. Of the plates by him, described by Bartsch (vol. xiii. p. 333, &c.), twenty-three are here (Nos. 2, 5, 6, 7, 15, 16, 24, 27, and 32, being absent); and besides these there are eight more engravings not mentioned by

Bartsch. This engraver has two different modes of execution; the one, with its long, full, diagonal hatchings, has the effect of a lithograph pen drawing; the other, with its finer, closer, and shorter lines, shows the influence of Albert Durer. When, as in this case, I offer no suggestion of the master to whom the original design may be attributed, it is because I conclude the engraver to have worked from a composition of his own.

The Sacrifice of Abraham (No. 1). The landscape composition, the character of the heads, and the elevated feeling in the figure of Isaac, show the influence of Giovanni Bellini; the drapery, with hard, arbitrary, and sharp breaks, that of Albert Durer.

The Nativity (No. 3), with very circular heads. This also, in architecture and drapery, shows the influence of Albert Durer. An excellent impression.

Another inscribed and hitherto unmentioned plate is a careful copy of the above-mentioned Nativity by Albert Durer. (Bartsch, No. 1.)

Christ on the Mount of Olives (No. 4) is also another specimen of the decided influence of Albert Durer. In the admirable proof impression from the plate in the first state, the effect is most powerful. Here is also a good impression from the plate in its second state.

Christ after his Resurrection. A scroll in the raised left hand; in the right the banner of victory. This plate, which is inscribed B M, is decidedly from a drawing by Giovanni Bellini. The excellence of the impression shows the beauty of the engraving in all its minutiæ.

The Virgin and Child, with St. John and St. Joseph in a landscape (No. 8); affectionate in the motives, and most carefully executed in the landscape, which is richly adorned with buildings.

St. Benedict, surrounded with four other saints (No. 10). Judging from the style of the composition, and the elevated character of the heads, executed from a drawing by his brother, Bartolommeo Montagna. The figure of St. Placidius corresponds strikingly with that of S. Huomobono in a picture inscribed with the name of that painter in the Berlin Museum (No. 44). A feeble impression.

St. George and the Dragon (No. 12). The hardness of the realistically treated head indicates an early period of this engraver. A good impression, but soiled.

The same, as regards period, may be said of St. Jerome (No. 13), taken, perhaps, from a design by Bartolommeo Montagna. A good impression.

The fine and delicate execution, however, of a landscape (No. 14), in which St. Jerome is introduced, shows the engraver in his happiest period. An excellent impression.

In such plates as the Satyr (No. 17), Mercury and Aglaura (No. 18), the Centaur in combat with the Dragon (No. 19), the Birth of Adonis (No. 20), the Woman and the Satyr (No. 21),—in which the landscape partakes greatly of the style of Albert Durer,—the realistic manner of Benedetto Montagna does not appear to advantage. All these are good impressions except No. 19.

The same may be said of a sleeping Nymph, with two children, surprised by two fauns, and of a plate inscribed "Venus," in which the Goddess, a figure of ungraceful form, is represented standing. Both these hitherto unmentioned plates are rightly attributed by Mr. Carpenter to Bartolommeo Montagna. The delicate lines and high finish of the Venus plate, of which the impression is excellent, correspond in execution with the No. 33 described by Bartsch.

On the other hand, Apollo and Midas (No. 22), of which here is an excellent impression, in spite of the realistic tendency in the conception, has something poetic in feeling. The same applies to the Rape of Europa (No. 23), which has also a better style of composition.

Orpheus charming the wild beasts, a good, though injured impression, is so like Giorgione in composition and feeling, that I consider this rare engraving to have been taken from a drawing by that master.

A Warrior (No. 26), conceived in the style of a portrait; an excellent impression. A youth with a palm-tree (No. 28), only a later impression.

A woman with two children, one of whom a man is seizing by the foot, is well conceived, but hard in execution. Two young men with a dead stag are very animatedly conceived. Both of these hitherto unmentioned plates are inscribed with the name of Benedetto Montagna. Excellent impressions.

The same may be said of a Turk, seated in a landscape, in the style of Albert Durer—hitherto unmentioned.

Of similar character is a landscape (No. 31) with two figures

playing the violin and the bagpipe, in the manner of a genre picture. An excellent impression.

Finally, the engraving No. 33, described by Bartsch as "l'homme à la flêche," might in my opinion be better entitled an Apollo ; the figure being solely clad with the chlamys. Carefully executed in delicate lines ; the impression being first-rate.

NICOLETO DA MODENA.—Bartsch (vol. xiii. p. 252) remarks of this engraver, who flourished from 1490 to 1520, that he probably first formed his style from Mantegna's engraving ; to which I may add, that he also evidently engraved various plates from drawings by that master. He further states, that at a later period Nicoleto da Modena studied from the works of Albert Durer and other German engravers, so much so, that with the technicalities of that school he also acquired their mode of conception, and in some instances copied directly from them. The engravings by this master, which are variously inscribed, treat also of the most various subjects, and are very unequal in merit. Of the sixty-five which Bartsch attributes to him—many assuredly on insufficient grounds —twenty-three are here, including the seven of the Life of the Virgin before-mentioned, with nine more besides, which in my opinion Mr. Carpenter is right in ascribing to this master. In those instances where I suggest no original designer, I assume that he engraved from compositions of his own.

The Nativity (No. 3). All the figures in this piece, with the exception of the shepherd on the right, are, as Bartsch has already remarked, copied from a plate by Martin Schongauer. (Bartsch, No. 4.) A good impression.

The same subject (No. 4), but treated more in the style of a landscape, so that the figures are small in proportion to the building. This engraving has much which recalls Amico Aspertini, though in some respects it shows a German influence.

The same subject with similar architecture, but the figures treated on a smaller scale. If by Nicoleto da Modena at all, it is one of his harder and more mechanical works. An excellent impression.

Christ in the act of benediction ; the globe in his left hand ; very noble in feature ; inscribed with the monogram *N* which Ottley (p. 536) has added to the many inscriptions belonging to this engraver mentioned by Bartsch.

St. Anthony the Hermit (No. 24), St. John the Baptist (No. 31),

and St. George, a knightly figure (Ottley, p. 541). In these plates Nicoleto da Modena's predilection for architectural backgrounds is visible.

St. Agnes; a palm-branch in her right hand, the sword in her breast. The admirable character of the head, the form, drapery, and treatment, indicate a fine original design by Mantegna. In the hands only the original is not done justice to. A good impression.

An architectural piece, with the pelican above, and the Crowning with thorns below. On the right hand, quite below, a bishop with two monks; on the left a prince with two laymen. The merits of this plate lie more in the composition than in the execution, which is hard and mechanical.

Children hammering the wicked tongue on an anvil (No. 37). Of very animated motives. The forms of the children and the sumptuous character of the architecture in the background, incline me to suppose that an inscription upon a small tower, C C F Z, which Bartsch rightly assumes to be the name of the original designer, represents the words Cima da Conegliano fecit.

I pass over the following plates for the reasons annexed. Leda (No. 46), and Europa (No. 51), as copies from another Italian engraver (Bartsch, vol. vii. p. 245, &c.); a hitherto unmentioned plate of Hercules taming the bull of Marathon, as somewhat coarse; Vulcan (No. 52), as ill-drawn and hard; Orpheus charming the wild animals (No. 53), conceived as a landscape, as of inferior merit; and a hitherto unmentioned Roman knight beside his horse, as offering but little attraction.

Four ornamented bands (Nos. 54, 56, 57 and 58) are so entirely in the feeling and taste of Mantegna, that they were doubtless executed from designs by him.

The Judgment of Paris (No. 62), chiefly copied, as Bartsch remarks, from Albert Durer's four women (Bartsch, No. 75); and finally a copy of the equestrian statue of Marcus Aurelius, which is of very inferior merit.

The following hitherto unmentioned engravings deserve a closer investigation.

Pan, with a child on his arm, playing the flute, with the inscription "Pan Deus Arcadiæ." The groundwork is here treated quite in the style of a niello.

A female of noble form and feature is kindling a fire on the altar of Mars, holding at the same time a staff in a chafing-dish. The inscription, "Spes publica, pax æterna, victoria Augusti," shows the intention of the subject. The shadows are treated in the style of a niello. Doubtless engraved from a design by Mantegna in his later time. An excellent impression.

Apelles, a kind of companion to this, is feebler in composition, though well worthy of notice.

A noble female figure leaning against a tree; a trophy beside her. From a pen-drawing by Mantegna.

Three out of the five engravings mentioned by Bartsch (vol. xiii. p. 245, &c.), by that engraver, decidedly of the North Italian school, whose works are inscribed with I. B., and a bird; and whom Zani supposes to have been the Giovanni Battista mentioned by Vedriani.

St. Sebastian (No. 1), carefully executed with delicate strokes. This recalls the forms and expression of Francesco Zaganelli da Cotignola, and was probably engraved from a design by him.

The Rape of Europa (No. 4) is less worthy of notice. On the other hand, the wild man with the woman and child (No. 7) is very spirited.

Two of the three woodcuts are also here, which Bartsch (p. 249) attributes to designs by this master. The exaggeratedly tall and meagre figure of St. Jerome, No. 1, extracting the thorn from the lion's foot, is only interesting for its rich and poetic landscape. Diana and Actæon is spiritless in invention, and executed by a feebler hand.

The figure of a child, very roundly treated in the forms, with the monogram of the well-known niello engraver, Peregrino da Cesena, and the date, 1511, is very remarkable. In the delicacy and closeness of the lines, may be seen indications of his former occupation.

ZOAN ANDREA.—This skilful engraver, who flourished in Northern Italy, from the end of the 15th to the first decennium of the 16th century, appears to have chiefly worked from designs or engravings by Mantegna, and afterwards from engravings by Albert Durer; never from any composition of his own. Of his many plates enumerated by Bartsch (vol. xiii. p. 295, &c.), twenty-one are here; the missing numbers being 1, 4, 5, 6, 7, 8, 9, 11,

12, 15, 19. Three numbers, according to Ottley, Nos. 16, 17, and 18, are the work of Mantegna. One, No. 14, according to Mr. Carpenter, is that of Giovanni Antonio da Brescia. Two more, on the other hand, are here, which Bartsch has not mentioned.

The Judith, No. 1, of which only Bartsch's copy is here, I mention merely because the original drawing by Mantegna is now in the collection of drawings at Chatsworth.

Christ before Pilate, No. 2. This, judging from the inferiority of the engraving, and the niello-like treatment of the ground, belongs to Zoan Andrea's earlier period. The original design was obviously by Mantegna. In the figure of Christ the expression of patience, as the Lamb of God, is peculiarly well felt.

The Entombment, No. 3, a good copy from the well-known plate by Mantegna. Bartsch, No. 3.

To Zoan Andrea's acknowledged copies from Albert Durer, two more are here added: a very good one of the Madonna with the Monkey, inscribed Z. A. (Ottley, p. 583, Bartsch, No. 42), and one of the Dream (Bartsch, No. 76.)

Hercules and Dejanira, No. 9: another original design by Mantegna.

The Rape of Amymone, No. 10, is a faithful copy, only reversed, from an engraving by Albert Durer. (Bartsch, No. 72).

Three Amorini. These correspond with the pen-drawings by Mantegna, in the possession of Mr. Samuel Woodburn, and leave no doubt as to the original designer. A magnificent impression.

The Dragon attacking the Lion, No. 20: from a drawing by Leonardo da Vinci. Judging from the niello-like ground and treatment, this belongs also to the engraver's earlier time.

A set of spirited arabesques, from No. 21 to 32, decidedly in great measure from designs by Mantegna.

Next in order is a capital impression of the fine engraving, Hercules fighting the Lernæan Hydra. Bartsch (vol. xiii. p. 324) attributes this to the hand of Giovanni Antonio da Brescia, from a drawing by Mantegna, in which latter opinion I am inclined to agree. The engraver has subscribed himself with the initials I. F. T.

Also a priestess of Bacchus, worthy the invention of Scopas (Bartsch, vol. xiii. p. 351), by an unknown and very inferior engraver is here. A good impression.

A woman seated (Bartsch, vol. xiii. p. 390, No. 2) is, on the other hand, not only rude in execution, but feeble in invention. An excellent impression.

GIOVANNI MARIA DA BRESCIA, a Carmelite monk (Bartsch, vol. xiii. p. 313) who flourished in the beginning of the 16th century. This engraver, according to Orlando, was also both painter and goldsmith. The latter fact is corroborated by the niello-like treatment of his few and rare engravings, which are of the highest artistic value. Both the engravings described by Bartsch are here.

Trajan's justice towards the widow, No. 1. St. Gregory above, interceding with the First Person of the Trinity to deliver this emperor from condemnation. Judging from the masterly style of the composition, the character of the figures, and the forms of the architecture, decidedly from a drawing by Mantegna.

The same may be said of the very remarkable plate, the Virgin and Child, who appear above in a circle, and closely correspond in motive with No. 8 of Mantegna's works. At the sides are the translation of Enoch and Elijah. St. John the Baptist, St. Peter Martyr, St. Geminiano, St. Anthony of Padua, and St. Jerome, exhibit excellent motives and spirited heads. The style of Mantegna is most distinctly seen in the St. Jerome. The niello-like treatment is very apparent in the drapery. This excellent impression is somewhat mutilated and much soiled. Three small portions of it are also missing.

GIOVANNI ANTONIO DA BRESCIA, the brother of the foregoing. (Bartsch, vol. xiii. p. 315.)—This engraver, who is so excellent in some of his best pieces, also worked partly from drawings by Mantegna, and partly from engravings by him. This was a natural course for both brothers to adopt, their native town being only a few miles from Mantua, where this greatest Lombard master of the period resided. In some instances also Gio. Antonio appears to have worked from designs by Giovanni Bellini, Francesco Francia, and Amico Aspertini. From the circumstance of his having engraved many of Raphael's compositions of his maturest time, and even Giulio Romano's frescoes at Mantua, it is evident that he flourished as late as 1530. Many of his plates, which, with the exception of the short and heavy proportions, display a spirited imitation of Mantegna, and also, in some

instances, a style of invention more fantastic than beautiful, were probably engraved from compositions of his own. While some of his earlier pieces exhibit a niello-like treatment, his later ones show a great freedom of hand in the style of Marc Antonio. A greater number of his works are gathered together here than probably anywhere else; out of the twenty-four described by Bartsch, seventeen being here. Nos. 1, 4, 16, 19, 21, 22, 24, missing. Besides these there are twenty-three others, some of which are mentioned by Bartsch as anonymous plates, some only mentioned by Ottley, and the rest nowhere.

Joseph's cup found in Benjamin's sack; a fine, original and animated composition, in my opinion rightly ascribed to Raphael. Bartsch (vol. xv. p. 11, No. 7) attributes the execution of this plate to an anonymous engraver of the school of Marc Antonio; Ottley, and I think correctly, to Gio. Antonio da Brescia. The ground is treated in the style of a niello.

Samson overpowered by the Philistines; a very spirited composition, in some respects worthy of Raphael, executed with close lines, here and there partaking of the niello style. Ottley again attributes this to Gio. Antonio da Brescia. Bartsch (vol. xiii. p. 70, No. 2) leaves the question of the engraver uncertain.

The Maccabees bringing treasures to Solomon; from Raphael's composition of Abraham giving tithes to Melchizedek, in Raphael's Bible. The close-lined niello-like treatment corresponds with that of both the foregoing plates. Besides which the initials of this engraver on the plate justify Ottley in ascribing it to him.

The scourging of Christ; engraved as well as composed quite in the style of Mantegna, though the figures are too short and thick for him. Inscribed, IO ANTON BRIXIAN, 1509. (Ottley, p. 561.) The engraver's own invention.

The Entombment; a masterly copy from Mantegna's plate. (Bartsch, No. 6.)

The Presentation of the Virgin; an original, but strange composition, probably by the engraver himself.

A Holy Family, No. 5. This excellent engraving, which Bartsch pronounces to be from a drawing by Mantegna, is one of the most spirited compositions preserved to us of the middle time of the master. In the treatment of the engraving also his style is successfully imitated. An excellent impression, of a warm tint.

The Virgin and Child, inscribed IOAN BRIX. Judging from the composition and the beautiful style of feeling, from a drawing by Giovanni Bellini.

The Virgin and Child between two angels; a plate which Bartsch (vol. xiii. p. 85, 3) treats as anonymous, but which, in my opinion, is the work of Gio. Antonio da Brescia. The spirited figures, and the peculiar style of landscape, with the fantastic woolly rocks, indicate an original drawing by Lorenzo Costa, who, it is well known, resided in Mantua in his later time.

The Virgin with the Child on her lap, pointing to the Magdalen, who is kissing her feet. On the other side, a kneeling saint with a cross, representing, according to Ottley, p. 562, St. Francis; though, from the more advanced age of this saint, and the absence of the stigmata, I am inclined to doubt this opinion. Over the Magdalen is St. Catharine, and above, two angels and the Holy Ghost. I entirely concur with Ottley in attributing this very beautiful composition to a drawing by Raphael, and the engraving of it to Gio. Antonio da Brescia. It is one of his most finished plates. An admirable impression.

St. Sebastian by a tree, holding arrows. This hitherto unmentioned plate is, in my opinion, justly ascribed by Mr. Carpenter to Gio. Antonio da Brescia, with whose niello-like mode of treatment it corresponds. The fine heads, lofty action, and well-understood slender forms, indicate a drawing by Mantegna. A good impression.

The Apostle Peter, No. 6; grandly conceived, but short and confined in proportions. Treated in the style of Mantegna's engraving, and apparently from a design by the engraver himself.

St. Jerome writing; a dignified conception. Composition by the engraver himself.

Of Gio. Antonio da Brescia's masterly copies (Nos. 7, 8, 9) from Mantegna's engravings of the Triumph of Cæsar (Nos. 11, 12, 13), I need only remark that they are all, and especially No. 9, excellent impressions.

The fine though mutilated antique statue of a Hercules, mentioned by Bartsch (vol. xiii. p. 100, 5) as an anonymous engraving, I concur with Mr. Carpenter in ascribing to Gio. Antonio da Brescia. An admirable impression.

Hercules carrying the bull of Marathon, No. 10; very spirited.

Hercules strangling the Nemæan Lion, No. 11. Judging from the excellence of the composition, the making out of the form, the masterly execution of the foreshortenings, and the style of drapery, this engraving is from a drawing by Mantegna in his best period. Treated also in Mantegna's style of engraving. An admirable impression.

Hercules and Antæus, No. 13, also, as Bartsch believes, from a drawing by Mantegna, but belonging to his middle period.

The same subject (Bartsch, No. 14), is a copy from Mantegna's engraving (Bartsch, No. 16).

A good copy of the centre part of Marc Antonio's fine plate, "Quos ego" (Bartsch, No. 35) is ascribed by Ottley, p. 564, to Gio. Antonio da Brescia.

The Laocoon, No. 15, is especially interesting as exhibiting the original state of the group; the left arm of the father, as well as the left arm and foot of the younger son, are wanting. The figure of the latter is rendered on too large a scale.

Silenus surrounded by Amorini, No. 17; according to Bartsch from a drawing by Mantegna at about his middle period: a spirited composition, with a decided affinity to the same subject engraved by Mantegna himself above mentioned.

Cupid and Psyche, from Giulio Romano's fresco in the Palazzo del T. at Mantua; justly ascribed by Mr. Carpenter to Gio. Antonio da Brescia. I also agree with him in attributing to the same the seven amorini and the two rams, though Bartsch (vol. xiii. p. 302, 14) ascribes them to Zoan Andrea. The composition is of a landscape character, the drawing feeble.

Justice, No. 18, with sword and circle. Both the noble character of the figure and the slight pathos of the expression indicate an original drawing by Francesco Francia. An excellent impression, and of a warm tint, but somewhat spotted.

A male figure seated, with a harpoon in his hand: animatedly composed.

Also, an old man standing in deep contemplation; behind him on a rock a monk sleeping; with a strange poetic landscape. Both these hitherto unmentioned plates may possibly have been engraved from designs by Gio. Antonio da Brescia himself.

Two female figures, included by Bartsch (vol. xv. p. 48, 5) among the anonymous engravers under the titles of Logic and

Dialectic, from a design by Raphael; but rightly attributed by Mr. Carpenter, both in execution and invention, to Gio. Antonio da Brescia. I am inclined to think them two Sibyls. This plate is one of the inferior works of the engraver.

Three male figures in violent action; the engraving of a peculiar form. Also a lion-hunt, of inferior composition. These two plates, hitherto unknown, are by Gio. Antonio da Brescia.

Four female figures dancing (Bartsch, No. 20); a reversed copy from the above-mentioned plate, ascribed by Bartsch to Zoan Andrea, and by Ottley to Mantegna.

A peasant with two buckets, in whom weariness and slothfulness are well expressed, with the inscription "Late done, late frescha." Probably from a drawing by the engraver.

A tasteless fantastic subject.

A frieze with trophies, No. 23, and another of partly elegant, partly fantastic figures, inscribed IOAN. BX. Both these are probably the composition of the engraver.

Finally, two plates similarly inscribed, each representing an antique capital and base of very singular form.

GIULIO CAMPAGNOLA, born at Padua about 1481, was at the court of Ferrara, 1498. According to Zani only an amateur; nevertheless he is, as Bartsch remarks, to be regarded as the inventor of the dotted method, his John the Baptist, No. 3, being the earliest known plate in that style.* His refined taste is shown by the masters from whom he principally selected designs—Mantegna and Giorgione. Some of his pieces, however, are not so well chosen. All his engravings mentioned by Bartsch (vol. xiii. p. 370, &c.) are, with the exception of No. 4, complete here, with two more beside.

The Adoration of the Shepherds, No. 1. This very beautiful plate has an inscription on it, which Bartsch read as F.I.C.A., and interpreted as "Fecit Julius Campagnola." Ottley, however (p. 767, note), judging from the admirable impression here preserved, in which the letters IPCAM may be clearly deciphered, and from the different style of the graver, rightly attributes it to

* This only applies to Italy; for a plate by a German engraver in the collection of M. Sotzmann at Berlin, which represents the letters I. H. S. in the form of the Crucifixion, with the Virgin and St. John on each side, is executed in the dotted manner, and, as a work of art, is decidedly not later than 1490.

another engraver of the name of Campagnola with a different Christian name; and, as Vasari mentions a Campagnola as scholar of Squarcione, and the design corresponds with the taste of that school, I think Ottley perfectly justified in his supposition.

Christ at the Well with the Woman of Samaria, No. 2. Pursuing my usual plan of forming my own opinion before consulting existing authorities, I came to the conclusion that this curious composition was derived from a design by Giorgione, and was therefore the more pleased to find my judgment confirmed by so excellent a connoisseur as Ottley (p. 767). Excellent impression.

John the Baptist, No. 3. This plate, which is carefully executed in the dotted manner, is decidedly from a drawing of Mantegna's latest and most finished time.

Ganymede carried off by the Eagle, No. 5. The landscape strongly partakes of Albert Durer's influence. This composition, which is childish and even burlesque in effect, was probably designed by the engraver himself. The impression—an early one—is excellent.

The Young Shepherd, No. 6, in the dotted manner. This poetic composition proceeded decidedly, as Ottley also surmises (p. 768), from the hand of Giorgione. Besides the two copies mentioned by Bartsch, here is a third.

The Old Shepherd, No. 7. A landscape composition, and of very delicate execution. Both the copies by Agostino Veneziano, mentioned by Bartsch, are here.

Also of the Astrologer, all the three copies mentioned—one by Agostino Veneziano, the other two anonymous—are here.

A female figure reposing in a landscape (Ottley, p. 769); very tenderly executed in the dotted manner: in my opinion from a drawing by Giorgione.

A stag by a tree, is not of any particular value, though inscribed with the full name of the engraver.

DOMENICO CAMPAGNOLA, a scholar of the foregoing, and the well-known painter who, in conjunction with Titian, executed the series of frescoes in the hall of the brotherhood of St. Anthony of Padua, and flourished chiefly from 1500 to 1520. His engravings, of which all mentioned by Bartsch (vol. xiii. p. 379), excepting Nos. 2 and 7, are here, with one beside not hitherto described, show an artist of the same tendency as Titian, though

one of a low order in point of invention and drawing. Some of his plates are obviously from designs by Giorgione. The Assumption of the Virgin, No. 4; the Virgin and Child surrounded by Saints, No. 5; a Shepherd and an old Warrior, No. 8; and the Shepherds playing on musical instruments, No. 9, are all remarkably fine impressions. The last two plates are incomparably more elevated, poetic, and true in design than the others, and in my opinion from designs by Giorgione. Ottley is of the same opinion as regards No. 9. On the other hand, St. Peter healing the lame man at the Beautiful Gate of the Temple bespeaks, by the feebleness of the composition, an original design by the engraver himself.

Of the only known engraving, the Nativity, inscribed F. N., 1515 (Bartsch, vol. xiii., p. 367), here is also an excellent impression. The beautiful composition of the figures belongs evidently to Giorgione, though the buildings in the background betray the wide-spread influence of Albert Durer.

THE MASTER WITH THE RAT-TRAP (Bartsch, xiii., p. 362), an indubitable adherent of the Venetian school. A landscape composition of the Holy Family (No. 1) bespeaks, in the character of the delicately executed background, a design by Vittore Carpaccio, or by some Venetian master nearly allied to him. An excellent impression.

The Two Armies, No. 2, probably in allusion to the battle of Ravenna in the year 1512, in which Gaston de Foix lost his life. Only the second impression of this plate is here; also the copy by Agostino Veneziano.

A human monster, not hitherto described, with this engraver's usual inscription. An excellent impression.

GIACOMO FRANCIA.—Judging from the two plates rightly attributed to this engraver, the son of Francesco Francia, by Ottley, p. 773, there is no doubt that he engraved from his own designs. A Holy Family displays, in the closeness of the lines, the treatment of a pupil of a niello engraver.

A female Saint surrounded with four male Saints. The heads and motives fine, showing a greater freedom of treatment.

A third plate, representing the Infant Saviour being washed, a composition of four figures, is rightly attributed by Mr. Carpenter to Giacomo Francia. The motives are unusually spirited for him, and with round forms. Here is also an old copy of this plate.

MARC ANTONIO RAIMONDI, probably born in 1480. Although this master, who engrosses Bartsch's 14th volume, is neither so well nor so numerously represented here as the above-mentioned engravers, yet his chief pieces are here, and also excellent impressions of some of his rarest. My remarks on this greatest of Italian engravers will be restricted to notices of the finest and rarest impressions here collected, and to the deciding of those masters from whose designs he worked, especially in the cases of such engravings as have remained either doubtful or altogether unknown. I have been glad to find many of my surmises anticipated by Bartsch, especially in those instances where I have attributed the original composition to Francesco Francia, the master of Marc Antonio; while the number of plates which have come under my observation exceed those mentioned by Bartsch. The greater freedom and mastery of the technical parts of his art to which Marc Antonio attained was owing in the first instance to his close study of the engravings and woodcuts of Albert Durer, of which he is known to have copied a considerable number. Thus worthily prepared, he subsequently engraved in Rome from the drawings, and under the direction of Raphael, so that a set of beautiful compositions by that great master have been preserved to us by means of Marc Antonio's engravings. In a few instances he also engraved from Michael Angelo, Mantegna, Baccio Bandinelli, and also from Razzi; also from compositions of his own. As Bartsch has mixed up the works of his two chief scholars, Agostino Veneziano and Marco di Ravenna, with his, I shall consider these, whenever they fall under my notice, in the same order in which Bartsch has placed them.

The First Person of the Trinity commanding Noah to build the ark, No. 3. This fine composition belongs to Raphael's maturest period. An excellent impression, though unfortunately damaged.

David, No. 11: a splendid composition by Raphael; excellent impression.

David, No. 12. It is difficult to pronounce with certainty who was the designer of this earlier plate; even Bartsch only doubtfully suggests Francesco Francia. A splendid impression.

The Queen of Sheba, No. 13. It is unfortunate that this rich and magnificent impression, which belongs to Raphael's earliest time, should be among the earliest engravings by Marc Antonio.

The drawing is in some parts feeble, and the plate unfinished and somewhat empty.

The Nativity, No. 16. This very rare plate bespeaks, in the beautiful character of the heads and motives, a design by Francia. Bartsch thinks the same.

The Murder of the Innocents, from Raphael, with the small fir-tree (*chicot*), No. 18: an excellent impression. Also the same design without the tree, No. 20: a good impression. In closely comparing these two plates I have been strengthened in my former conviction that the one with the tree (No. 18), which Bartsch pronounces to be the original plate by Marc Antonio, is less refined in feeling, not so well understood in forms, and harder in execution, than No. 20, which Bartsch considers to be a copy by Marco di Ravenna. I therefore in this respect coincide with Zani, who first expressed the opinion I entertain. At the same time the beautiful engraving, No. 20, falls short in many respects of Raphael's drawing in the possession of the King of Saxony, with which I have compared it.

The three Marys going to the Sepulchre, No. 33; engraved by Agostino Veneziano from a design by Michael Angelo, and belonging to the later period of each. The heavy and short proportions observable here were only adopted by Michael Angelo after a long residence in Rome, and occur first in his Last Judgment. In his earlier time he would scarcely have ventured to conceive the three Marys as venerable matrons. This admirable engraving is a specimen of Agostino Veneziano's fullest maturity. An excellent impression.

Two Pietàs, after Raphael, Nos. 34 and 35: excellent impressions. It is very interesting to compare these. In the first the influence of Michael Angelo is seen in the grand simplicity of the conception; while Raphael's own deep and milder feeling predominates in the expression of the head. The alterations in the second show the success with which Raphael attained, even in the head, the sterner and more lofty character of his great rival. I give the preference, however, to the first, as the truer expression of his own mind.

The Delivery of the Patriarchs from Limbus, No. 41. Even as early as Bartsch no doubt was entertained that the design of this rare plate was attributable to Francia. In the rarity of his

dramatic conceptions, this engraving is doubly valuable, as proving his great ability in this line. An excellent impression, but unfortunately somewhat damaged.

The Preaching of St. Paul at Athens, No. 44. Although this composition is the same as that of the cartoon at Hampton Court, yet I do not agree with Bartsch that the drawing was taken from the cartoon, but rather from a drawing by Raphael. An excellent impression.

The Virgin *à la longue Cuisse*, No. 57: one of the finest specimens of the engraver. Admirable impression.

St. George and the Dragon, No. 98: decidedly after a design by Francia, and, as such, very interesting. A fine impression.

St. Jerome, No. 101: unquestionably from a beautiful design by Raphael, and a masterly production. The fresh and lively impression sets it off to advantage.

The Martyrdom of St. Lawrence, No. 104: from a design from Baccio Bandinelli. This very scarce proof-impression, with the two forks in the hand of the executioner, displays all the skill of the engraver at his best time.

The so-called five saints, No. 113: a composition belonging to Raphael's best time, and peculiar for the combination of lively action and quiet treatment. A first-rate impression.

St. Catherine, No. 115; from a design by Francia, as Bartsch has already said. Admirable impression.

The Martyrdom of St. Felicitas, No. 117: remarkable for the elevated manner in which Raphael has treated so terrible a subject. Excellent impression.

St. Lucy, St. Catherine, and St. Barbara, No. 120: in the earlier manner of the engraver, and obviously from a design by Francia.

St. Catherine and St. Lucy, No. 121: the supposition of Bartsch that this plate, which is engraved in the same manner as the two foregoing, is also from a design by Francia, is fully confirmed by the fact that these two figures exist in a large picture by Francia, inscribed 1502, and mentioned by Vasari, in the Museum at Berlin, No. 122, only that the figure of St. Lucy is represented as St. Dorothy.

The so-called "Quatre Cavaliers Romains," Nos. 188–191: all admirable impressions.

Good impressions are also here of the combat between Dares

and Entellas, No. 195, from a design by Raphael, and one of the finest engravings by Marco di Ravenna; of Marc Antonio's masterly engraving of Alexander the Great depositing the works of Homer in the coffer of Darius, No. 207; of his Rape of Helen, No. 209; and of Marco di Ravenna's copy of the last-mentioned, No. 210.

Here is also an excellent impression of the rare and fine plate of the Triumph, No. 213. Though commonly thought to be the composition of Mantegna, I agree with Passavant in believing it to be from a design by Razzi.

Excellent impressions are also here of the following plates:—

Venus appearing to Æneas, No. 288: belonging to the engraver's earlier time.

The Rising of Aurora, No. 293: a most attractive composition by Raphael.

A satyr with the drunken Silenus, No. 294: more like a design by Raphael than one by Giulio Romano.

The young Olympus, No. 309: the same in form and action as the well-known antique group of Pan teaching Olympus to play the Pan's-pipe.

Cupid and three children, No. 320: in the earlier manner of the engraver, decidedly from a design by Mantegna, with a landscape in the style of Albert Durer. The plate completed, according to an inscription upon it, on the 18th of Sept. 1506.

Pyramus and Thisbe, No. 322: inscribed 1505; decidedly from a design by Francia.

Vulcan, Venus, and Cupid, No. 326: also in Marc Antonio's earlier manner.

The Judgment of Paris, No. 339: in his earliest manner, and, in my opinion, from a design by Francia. Passavant also attributes the engraving to Francia.

Cupid and the three Graces, No. 344: from the composition in the Farnesina.

Apollo and Hyacinth: very dry and uncertain in treatment, as Bartsch has already remarked: from a design by Francia.

Amadeus, No. 355; also from a design by Francia.

Raphael's Dream, No. 359: this appellation is not tenable, Bartsch having already doubted, and correctly so, whether the design can be attributed to Raphael at all. The mode of treat-

ment, also, which belongs to the later time of Marc Antonio's first manner, throws further doubt on the subject. Feeling and form point rather to Francia, though the composition is unusually fantastic for him.*

The Youth and Torch, No. 360: one of the latest and most perfect specimens of Marc Antonio's first manner. The style of allegory and the beauty of the forms point to a design by Mantegna, and that in his latest and best time.

The triumphal entry of the Emperor Trajan, from the antique relief now upon the Arch of Constantine, No. 361: in such an impression the whole beauty of the engraving can be appreciated.

The man and the woman with the veil, No. 364: in this small chef-d'œuvre the engraver has wonderfully preserved the feeling and intelligence of his great original.

The Bent Staff, No. 369: Bartsch is decidedly right in attributing this to a design by Francia. The same may be said of the man and woman with the globes, No. 377.

Philosophy, No. 381: another design for the circular compartment of the Camera della Segnatura, and one not less beautiful than that which is carried out there. This rare plate may be classed as one of the chefs-d'œuvre of the engraver. By way of exception, the impression is somewhat inferior.

A girl watering a plant, No. 383: from Marc Antonio's earlier period, and quite in the feeling of Francia. The same may be said of the two following plates.

Two undraped male figures, No. 385; a serpent speaking to a youth, No. 396: unusually fantastic for Francia, but with a peculiar charm: an excellent impression, but injured.

The Violin-player, with three undraped female figures, No. 398. The female between two male figures, evidently the companion to the foregoing, and very finely conceived. The impressions of both these plates are somewhat feeble. According to an inscription 1506, upon plate 320, it may be supposed that all these last-named engravings were executed about that period.

Lo Stregozzo (No. 426), the Weather-witch: I entirely concur with Bartsch in attributing this fearfully fantastic invention to Raphael, and the engraving of it to Agostino Veneziano.

* See Passavant, as above; he attributes the design to a Venetian master—most probably to Giorgione.

The companion engravings—the woman carrying a child, No. 450, and the scarce plate, the peasant and the woman with the eggs, No. 453—are unquestionably by Agostino Veneziano. I am inclined to doubt whether these genre-like compositions may be classed as one of those inventions of Raphael, in which the influence of Albert Durer is visible, which Bartsch conjectures to be the case.

The Singers, No. 468: Bartsch supposes this plate to be engraved by Marc Antonio from a design of his own, but the very realistic tendency seen in every detail reminds us too much of the Venetian painters of this time not to lead to the conclusion that one of them supplied the design. The engraving may consequently be ascribed to the first period of Marc Antonio's residence in Venice.

The Guitar-player, No. 469: one of Marc Antonio's most attractive engravings, as Bartsch remarks, and unquestionably from a design by Francia.

The Skiff, No. 473: a graceful composition by Raphael of so simple a subject, and well engraved by Agostino Veneziano.

The male figure with the base of a column, No. 476: engraved by Marc Antonio from an admirable study by Raphael.

The female figure with the vase, No. 478: engraved by Agostino Veneziano from Raphael's design, and showing what a charm this great genius could impart even to the simplest action.

The well-known group of the climbers, from Michael Angelo's cartoon of the bathers, inscribed 1510, No. 487: an impression of singular clearness and refinement. This plate is of value not only as a proof how highly this group was esteemed as early as four years after the completion of the cartoon, but also of the great perfection in engraving which Marc Antonio had at that time already attained.

The portrait of Aretino, from Titian, No. 513: a rare plate, and Marc Antonio's most perfect work. A good impression, but spotted.

Of Marc Antonio's copies from Albert Durer, of which there are many specimens here, the following most claimed my attention.

St. John the Evangelist and St. Jerome, No. 643: interesting as bearing the inscription 1506, A.I., which decides the time

when Marc Antonio executed this and doubtless other copies from Albert Durer. The A. I. may refer either to the month of April or August.

The Crucifixion, No. 675, decidedly from a design by Albert Durer, makes us acquainted with a hitherto unknown composition by this master. Of both these last plates, and also of Albert Durer's fine composition, the Mass of St. Gregory, No. 644, here are most excellent impressions.

Of the Italian woodcuts, both of those printed by the common process, and of those in chiaroscuro taken from terra-cotta plates, here are numerous impressions. I shall only notice the eleven by FRANCESCO DI NANTO, of Savoy, more especially because these well-drawn plates have every appearance of being a set of compositions from the hand of Girolamo da Treviso, 1508-1544, whose pictures are so rare that, besides the one at Lord Northwick's,* mentioned by Vasari, I know no other; and also, because this painter is the more interesting to English readers as being one of those Italian painters summoned to the court of Henry VIII.; and thirdly, because these woodcuts are in themselves so very scarce. In those instances, where I do not give the inscription the reader may conclude that it is "Franciscus de Nanto."

A set of five plates of considerable size, and treated with a simple ground of lines.

1. The Virgin seated with the youthful Saviour before her; on each side St. Sebastian and St. Rock: behind, St. Joseph.

2. Christ washing the feet of the disciples: nobly conceived.

3. The Crucifixion: a rich and beautiful composition, inscribed "F. de Nanto."

4. The Entombment; the body of Christ deposited in the tomb by Joseph of Arimathea and Nicodemus: the expression of sympathy in those around animated and dignified.

5. This composition might be taken at the first glance for the Ascension, but the circumstance of the Apostles being assembled in animated action round a table render it probable that the painter wished to represent the moment of the disappearance of the Saviour after showing himself to his disciples after his resurrection, St. John, c. xx. v. 19. Upon a small tablet is the inscription "Hieronymus Tervisius pinxit."

* More of this picture in the description of Lord Northwick's collection.

The other series, consisting of six plates of a smaller size, is very skilfully executed with much finer lines frequently crossed, and belongs evidently to a later period of the engraver.

1. The Annunciation, very nobly conceived: the action of the angel new and pleasing.

2. The Adoration of the Kings.

3. The Resurrection of Lazarus: a rich and very dramatic composition, with an excellent style of drapery.

4. Christ's entry into Jerusalem: a very pleasing composition.

5. The Ascension: the motive of the Saviour very noble.

6. Christ appearing to the Magdalen: beautifully conceived, with the inscription "Franciscus detto de Nanto de Sabaudia P *e* Minciasci me inseidit."

These compositions, as well as Lord Northwick's picture, show the decided influence of the Roman school upon Girolamo da Treviso, which Lanzi also mentions.

The engravings of Caraglio, Bonasoni, of the Master with the die, of Beatrizet, of Enea Vico, of the Family of Ghisi, as well as of the anonymous engravers of the school of Marc Antonio, are neither of the value nor of the rarity of those already described. The masters, also, from whose designs they engraved, are either generally known, or, if unknown, not of great importance. I will therefore only mention that both in number and in the quality of impressions, the works of these engravers are well represented here. Still less is it my intention to expatiate upon those engravings with which Bartsch has rendered the lover of art familiar, such as those by Parmigianino and Meldotta, Schiavone, Battista Franco, Il Torbido, Martin Rota, and the Fontainebleau engravers, of which there are abundant specimens here. Those of the two first-mentioned and of the last are especially numerously represented. The examination, on the other hand, of such mannered and inferior engravers as Tempesta, Schiaminossi, &c. was, in my circumstances, impossible. The engravings of the Caracci, especially of Agostino Caracci, who in this line is entitled to great admiration—of their school—of the school of Guido, &c., are all so well known that it would be difficult to supply any further facts of importance. Of these schools there are numerous specimens here, and those generally good impressions. The same may be said of the spirited etchings by Ribera, by Pietro Testa, and by

Salvator Rosa, and many other of the late and generally mannered and inferior masters.

I now proceed to consider the woodcuts and engravings of the old Netherland and German schools, of which the British Museum also contains a rich collection. Of those which are anonymous I shall only notice such as are remarkable for great antiquity, mode of representation, and, above all, for artistic value.

And foremost may be observed some specimens of engraving upon metal, on the same principle as on wood; that is, with the lines raised instead of being indented. A learned connoisseur of the different of modes of engraving, M. Sotzmann, of Berlin, calls this mode of treatment, which was almost exclusively confined to Germany, "abraded work,"—in this following the precedent of Paul Beham, a collector of engravings at Nuremberg, at the close of the 16th and beginning of the 17th century.

A folio print; in the centre the full length figure of Christ before Pilate: with a powerful head and very rude features. Around him the instruments of the Passion, and a head spitting at him. Above, the INRI, with the sun and moon in the later form as heads; below, in Gothic capitals, the inscription "Ecce homo." Around, white upon a black ground, in beautiful minuscule letters in high German are the fifteen Stations of the Passion. With the exception of the feet, the drawing is tolerably good, though, to judge from the snapped folds in the drapery of Christ, which, in some parts, owing to carelessness, is scarcely printed at all, the date must be about 1470.

A folio print: the lower part represents the Ascension, and Christ appearing to his mother. In the centre he is appearing to Mary Magdalen in the garden, and also to the three Marys at the sepulchre. Above, he is appearing to Peter, with the Journey to Emmaus, and the Supper there. With the exception of a few Gothic characteristics, the architecture is Romanesque. The character of the heads corresponds with those in the oldest German woodcuts; the motives in parts are good, and even bold, as, for instance, the foreshortening of a soldier; the execution is careful. From the purity of style in the partially painted drapery, which, also in this instance, has been carelessly printed, this plate can scarcely be later than 1450.

A folio print: formerly pasted upon parchment in the inner side of the cover of a Bible, and sold in 1837 in the Ottley collection as No. 1895. The Crucifixion: a rich composition; the Christ with sunken head is of what may be called modified Byzantine character. The fainting Virgin is supported by St. John; on the other side is the centurion, and five other figures on horseback. An angel and a demon are receiving the souls of the thieves in the form of children out of their mouths. On the black border is a long Latin inscription in large Gothic white minuscule letters, which, however, is much injured on three sides. The proportions are slender, the forms very meagre but well drawn; the horses, however, wretched. The treatment of the flesh parts, the drapery, and the six horses in white dots is very remarkable. From the Netherlandish character of this print, I am inclined to consider it of Lower Rhenish origin, and, from the whole style, and especially from the tolerable purity of the drapery, of about the date 1450. Some portions are painted.

St. Jerome, represented as very young, is drawing the splinter out of the lion's foot; in the background he appears again striking himself before the Cross: the architecture is Romanesque; drawing and action are good. The dots and lozenge-shaped interstices between the lines are larger here than in most plates of this kind. Judging from the sharp folds in the drapery the date can hardly be later than 1470.

St. Rock, a small octavo print: a slender figure, as usual pointing to his plague-spot. The angel at his feet doing the same is, however, new to me. The heads are very simple, and treated in a woodcut style. Above are indications of late antique architecture, as in the miniatures of the Carlovingian manuscripts. The ground consists of a pattern: the folds in the robe of St. Rock are still simple and pure; those of the angel already sharp. I should attribute this print to about 1460.

Of the old woodcuts the following are remarkable:—

The Mass of St. Gregory: this representation of a subject so well known to all lovers of art is distinguished by the circumstance that, beside the priest who is holding the Pope's tiara, the figures of two popes standing are also introduced. The expression of St. Gregory is very dignified. Judging from the pure style of the draperies this print is certainly not later than from 1430 to 1440.

The lower and larger half of the folio sheet is filled with a prayer in high German, in Gothic minuscule letters, which ends by declaring that whoever says this prayer and five paternosters devoutly shall have "xiii. jor ablas."

A large folio print, St. Anna with the Virgin on her lap, who is holding the infant Saviour on hers, and giving him a fruit: the penthouse-roof is of late Gothic form. This plate is remarkable for the grandeur of the conception, for the excellent proportions (the hands are feebly drawn, however), for the rich and flowing drapery, and for the treatment which consists only in a powerful outline. Judging from the pale colour of the ink it belongs to the early part of the 15th century: it is illuminated. I should be inclined to concur with Mr. Carpenter that this print, which shows some affinity with English miniatures, was executed in England, were it not for the technical merit which renders such a supposition doubtful. For though there are reasons enough for the decline of painting in England from 1460 to 1500, still it is hardly possible that the mere technical execution of woodcutting should have become so uncertain and rude as it appears in so many dated English specimens of that period, had it ever attained such a development as this print exhibits. I am of opinion, therefore, that this plate is German, and, perhaps, belonging to the very end of the 14th century.

An old man pointing out something to a young man; another figure is looking into an abyss: an oblong print; the motives, which are expressed in simple outlines in pale ink, are excellent, well drawn, and the hands speaking in action. From the pure style of the folds and the pointed shoes of the costume this woodcut may be assigned to a period little later than 1450. A superscription in Gothic minuscule letters shows that this print was executed in Upper Germany, and formed one of a series.

Of the old Netherlandish and old German engravings by anonymous masters, the following appeared to me most worthy of notice:—

Christ's entry into Jerusalem, and Christ bearing his Cross: both careful prints by some skilful German engraver, showing the influence of Martin Schongauer.

A Pietà, with St. John and the two Marys: stiff and meagre

in forms, though noble and intense in feeling. In my opinion by an engraver of the Dutch school of about 1460, and showing some affinity with a picture in the gallery of the Belvedere at Vienna, which Passavant surmised to be by Albrecht von Ouwater.

The Virgin and Child: of considerable size, treated with a certain freedom and breadth; decidedly the work of an old Flemish engraver of the school of Van Eyck.

The Virgin holding the Child, and a globe, beneath a pent-house-roof of late Gothic character: the feeling noble, the action excellent, the treatment here and there niello-like. Judging from the style, of Netherlandish origin: a very powerful impression.

The Virgin enthroned, giving the Child an apple: tender in feeling; the flesh parts consist of little more than an outline. The treatment otherwise fine and niello-like. Probably old Netherlandish.

The Virgin with the Child on her lap, who is holding a flower: a small semicircular plate, of noble feeling and good action. The drawing of the tolerably full forms is correct, and executed with close lines. Decidedly old Netherlandish of about 1460 to 1480. The inscription 1492 upon it must have been added later.

St. Helena, with a crown on her head, is holding the cross: a noble figure of dignified expression and excellent free treatment. In my opinion German, about the year 1500.

St. Christopher: a careful and skilful work. The style of this engraving, no less than its resemblance in composition to a picture of St. Christopher by Memling in the gallery of the Duke d'Aremberg, at Brussels, show it to have been executed in the Netherlands.

The martyrdom of St. Catherine: an excellent composition, displaying the influence of Martin Schongauer, and approaching him also in beauty and artistic treatment.

Dalilah cutting off Samson's hair; in the background Samson is seen killing a lion, and overthrowing the pillars of the temple of Dagon: although the figures are attired in the costume of the time and the whole conception decidedly realistic, yet I am inclined to assign an Italian origin to this plate, which is also indicated by the elevated taste and character of treatment. It has three long scrolls with mottoes.

The Wheel of Fortune, and the Tree of Life: a plate which M. Sotzmann of Berlin has most successfully interpreted.* According to him the dead body in the foreground represents the death of Mary of Burgundy, which took place in 1482, while the young monarch seated above upon the wheel of Fortune is her husband, afterwards Maximilian I. The figure in the clouds, holding in his right hand a cord tied to the handle of the wheel which Fortune is turning, is Christ. The figures upon the Tree of Life, at which Death is aiming, are thus interpreted: the Emperor Frederick III., died 1493, father of Maximilian; the king on the left next him, Louis XI. of France, died 1483; the figure on the right, in the old Burgundian costume, Philip the Good, died 1467; the crowned figure further on the right, Charles the Bold, son of the foregoing, and father of Mary of Burgundy; and finally, the female figure with the unicorn in her lap, Mary of Burgundy herself. This interpretation is confirmed by the Latin inscription and other sources of evidence. The monk holding the long inscription is supposed to represent a member of the spiritual brotherhood, founded in the 14th century by Gerhard Groote, in Holland, which was widely extended and did the greatest services to the Netherlands in the work of education. M. Sotzmann conjectures that this engraving may have proceeded from this society: though the figures are animated and speaking, yet the drawing is stiff, and shows confusion of lines, indicating a very inferior artistic development. This, however, was natural, even at a comparatively advanced period, in a brotherhood whose chief aim was to teach by means of pictures, but not to teach what appertained to art itself. Passavant mentions another impression of this remarkable plate in the collection of engravings at Vienna.

The three Strong Heroes, in sets of three in each plate, according to the following arrangement: Joshua, King David, and Judas Maccabæus; Hector, Alexander, and Julius Cæsar; King Arthur, Charlemagne, and Godfrey de Bouillon. Under each figure six Latin verses: the action stiff and formal, the limbs long and meagre, and drawing and treatment somewhat rude; the armour is perfectly represented, the shoes are pointed. According to Mr. Carpenter, this engraving may be probably assigned to "le Maitre

* See Kunst-Blatt, 1850, No. 10, 13.

aux banderolles," to which master Duchesne has attributed rather a medley of works.

Solomon worshipping an idol (Bartsch, vol. x. p. 2, 1.), opposite to him an ugly woman urging him: of masterly execution and extraordinary vigour of impression; the forms of the hands have an affinity with Martin Schongauer. In my opinion, of Netherlandish origin, and about the year 1470.

A Turk on horseback (Bartsch, vol. x. p. 52, 28): very animated; in my opinion German. From the delicate touch of the graver, Bartsch suggests that the plate was of tin.

A few most highly finished engravings of coats of arms; especially one with a female figure, which, judging from costume, from the pointed shoes, and the whole style of execution, may be considered as Netherlandish, about the year 1480: an excellent impression.

A fragment of a kind of landscape, portions of which are in the collection of engravings bequeathed by Douce to the Bodleian Library; in the foreground are the figures of horsemen and lansquenets: very cleverly composed, and of masterly execution. I concur with Mr. Carpenter in attributing this fine plate to a Swiss artist of the time of Holbein. The unknown monogram consists apparently of P. P. W.

The Mass of St. Gregory, in a church of late Gothic form: the influence of Roger van der Weyden the elder is seen in the heads; the folds of the drapery are, however, sharper than in his school. The treatment is niello-like; probably by an engraver from the Lower Rhine country, about 1460.

THE MASTER OF 1466. This anonymous engraver, who has been thus named from the date upon some of his plates, is rightly considered by Bartsch to have been a German. From the nature of his works it is evident that he was an artist of great distinction. No other engraver of those times has rendered the religious modes of thought and the mystic and symbolical tendency of the middle ages, especially of the Germans, with so much delicacy and depth of feeling. Nor is he less successful in characterising another element of the middle ages, viz. the love of the fantastic and the monstrous. A close study of his works, both here and in other collections, has convinced me that he belonged to the Lower Rhenish school. His engravings exhibit in character of figures,

drawing, and style of drapery, a very close correspondence with that school, as known to us in the church at Calcar, in the works of the painter of "the Passion," at Cologne, belonging to M. Liversberg, and elsewhere, only that the best of them are characterised by a still deeper and more religious feeling. Further evidence of his Lower Rhenish origin is supplied by the small picture of the Virgin and Child, obviously by the same hand, which was found at Bonn, and is now in the Berlin Museum, No. 547A; and, finally, we have the fact that the well-known Westphalian goldsmith, Israel van Mecken, not only copied frequently from the engravings by this master, but avowedly formed himself as an engraver from a study of his works.* I am inclined to believe that this anonymous master, like Martin Schongauer, Frederick Herlin, and so many other painters of the last half of the 15th century, must have had access for a time to the atelier of Roger van der Weyden the elder; lastly, it is evident from the engravings that this anonymous master must have undertaken a pilgrimage to the church of the Virgin degli Eremiti, in Switzerland. The British Museum is richly endowed with specimens of his works, and contains, besides the greater portion of those described by Bartsch and later by Ottley, many which Bartsch (vol. x.) mentions as unknown, but which Mr. Carpenter attributes, and, as it appears to me correctly, to the Master of 1466. Also several others which have been hitherto undescribed. The greater portion of these are vigorous and well-preserved impressions. I confine my remarks to the most interesting.

The First Person of the Trinity forbidding Adam and Eve to taste of the tree, No. 1: this is worthy of note from the representation of the Almighty being strictly in the Mosaic type of Christ. The heads, also, from their likeness to those by Martin Schongauer show how strong was the influence which this master exercised over the Master of 1466, not only in the technical, but in the moral part of the art.

The Annunciation: a plate of much detail and of peculiar delicacy of execution. The Child on the Cross is seen floating in the ray of light which falls on the Virgin; not elsewhere described.

* Passavant considers this master to have sprung from Upper Germany. Our space does not allow of our giving his reasons or such as could be urged against them.

The same subject, of very peculiar composition: a feeble impression; not elsewhere described.

The Nativity: delicately felt in the motives and heads; not elsewhere described.

The Baptism of Christ: of inferior merit, a feeble impression; not elsewhere described.

The same subject (Ottley, p. 599, 14): far inferior to the foregoing. The appearance of the dove upon the left hand of the First Person in the Trinity is new to me. The usual type of the head of Christ is here, and in other engravings by this master, developed in the form in which it frequently appears in pictures from the school of the Lower Rhine.

Christ appearing to the Magdalen: beautiful in every sense.

A Pietà: of feeble composition, but of intense feeling; neither of these last described elsewhere.

A kind of sacred New Year's conceit, such as often occurs in Germany at that period; a tulip with a cross issuing from the calyx, on which stands the infant Christ in a wide dress, holding in his left hand a motto, inscribed in Gothic minuscule letters the words "Een goot selig jor," also the date 1481. Bartsch (vol. x. p. 34, 66) quotes this among his anonymous engravers, but does not add the date. Passavant and Mr. Carpenter attribute it, and, as it appears to me, correctly, to the Master of 1466. In this case it assumes a double value, as proving that he carried on his art in a part of the country where low German was spoken, viz., in Northern Germany, and also as enabling us to form some idea as to the length of time over which his labours extended.

The Virgin enthroned with the Child, with angels, and a little girl (Bartsch, vol. vi. p. 48): as remarkable for the beautiful and noble head of the Virgin as for the meagre and sharp folds in the drapery.

The Virgin turning over a book; above, two angels playing on musical instruments; below St. Margaret and St. Catherine; in the centre the infant Saviour standing, dressed in a robe at which a dog is biting, and holding a staff and a wand: the motive with the dog is a specimen of the realistic style of conception, which often appears in this master; not described elsewhere.

Of the large engraving of the Virgin degli Eremiti, No. 35, the

rare and perhaps finest work by this master, no impression is here; in its place may be seen a very fine engraving by an Italian master of the figure of a warrior, probably after Giorgione, executed upon the worn-out plate of Maria degli Eremiti, some remains of which composition are apparent.

The Virgin and Child, standing on a crescent: described by Bartsch (vol. x. p. 15, 12) among the anonymous engravers, but correctly included by Mr. Carpenter among the works of the Master of 1466.

Here is also the original of the standing Virgin with the Child, of which Strutt has given a copy. Passavant is decidedly right (vol. vi. p. 52) in adopting Strutt's reading of the date, 1461, instead of Zani's and Bartsch's, 1467.

The Virgin in prayer, standing: very elevated in feeling and of excellent execution; inscribed E. and S., with the date 1467; a very good impression.

Also, a half-length figure of the Virgin, inscribed with E. and 1467 (Bartsch, vol. vi. p. 48).

The set of the four Evangelists, Nos. 63 to 66: the impressions of St. John and St. Matthew are excellent; the latter is remarkable for the fine feeling of the head, and also for that of the accompanying angel.

The Sudarium of St. Veronica, held by two saints, No. 86: one of those plates by the master which evidently served as a model to Israel van Mecken; a first-rate impression.

Also, the First Person of the Trinity blessing the Virgin, No. 87; and St. John the Baptist, No. 74: both good impressions.

St. Quirinus: this plate, which has not been hitherto described, belongs in every respect to the most mannered compositions of the master.

Four engravings exist by the Master of 1466 of St. Sebastian as patron saint against the plague, three of which are here, Nos. 75 and 76, with the one inscribed with the initials of his name, and 1467 (Bartsch, vol. vi. p. 49).

The Decapitation of St. Barbara, No. 81: a fine plate; the head of the saint particularly elevated in character.

The same may be said of the Magdalen borne by six angels to heaven; a hitherto undescribed plate.

The Christian arms, No. 88: this beautiful plate is one of the most complete existing of the subject, and highly characteristic of the master; the impression excellent.

The winged lion of the Apocalypse: a very rare plate (Bartsch, vol. vi. p. 46).

The last engraving but one of the well known work, the "Ars moriendi," makes it highly probable that the whole set may have been engraved by the same master.

A Patena, with St. John the Baptist surrounded by the four Evangelists, and the four fathers of the Church: a circular plate (Bartsch, vol. vi. p. 47), inscribed 1466. In the symbolical arrangement of this composition we recognise one of the most original works of this master; an excellent impression.

The Sibyl, with the Emperor Augustus kneeling, to whom she is showing the figure of the Virgin appearing in the air as the true object of worship, No. 8: erroneously termed Solomon adoring idols. This beautiful plate is particularly important as showing more than any other the influence of Roger van der Weyden the elder, upon this engraver. Roger van der Weyden painted the same subject; the picture is now in the Berlin Museum, No. 535.

Another plate of the same subject but differently conceived, though placed by Bartsch (vol. x. p. 37, 71) among the anonymous engravers, is, I feel, rightly attributed by Mr. Carpenter to the Master of 1466.

Of the few secular subjects treated by this master, and described by Bartsch, all but one are also here, namely, the warrior and the female figure with a banner, No. 91; the female figure with the coat of arms, No. 92; the wild woman with the young unicorn, No. 93: of the last an excellent impression. To these may be added, according to Mr. Carpenter's opinion, an undraped female figure with a rose and a shield in her hands, Bartsch (vol. vi. p. 181, 69). A coat of arms with a ram, Bartsch (vol. x. p. 59, 38). An arabesque, with a tourney between a man and a woman, Bartsch (vol. x. p. 64, 13). And lastly, three coats of arms with female figures not hitherto described, in one of which the loaves, a portion of the Bavarian arms, refer probably to a member of the Wittelsbach family.

If Mr. Carpenter be correct in ascribing to this same master the arms of William, Bishop of Eichstadt, mentioned among the

anonymous engravers by Bartsch (vol. x. p. 58, No. 37), we may infer that he visited Bavaria in the course of his career, while the date 1480 gives additional proof of the length of his artistic labours. The somewhat different character of this engraving, however, leaves the surmise doubtful.

Of the Gothic alphabet, in human and animal figures—a rare work—four out of the sixteen mentioned by Bartsch are here, viz., S, No. 94; Y, No. 95; M, No. 99; and G, No. 101. Also the letter D. described by Heineke (Bartsch, vol. vi. p. 51 g). In these all the fantastic character of the master's mind is strongly shown.

Finally, here are specimens of arabesques, chiefly composed of plants: mentioned by Bartsch, Nos. 111 and 113.

MARTIN SCHONGAUER.—This greatest German painter and engraver of the 15th century unites, with a knowledge of the laws of composition, a beauty and purity of religious feeling in the heads of his saints, which places him in close affinity with his contemporary Pietro Perugino, with whom, according to Sandrart, he corresponded. He was the head of the Rheno-Suabian school in the latter half of the 14th century, and the representative of the ideal tendency of his time in Germany. Instead of the mystical, symbolical, and stern feeling which characterises the religious subjects of the Master of 1466, we find in Martin Schongauer a simple treatment of biblical and legendary scenes, and a mode of thought at once refined and perspicuous. Almost the only instance in which he has indulged in the fantastic has been in his well known engraving of the temptation of St. Anthony, which, from the circumstance of Michael Angelo having copied it in his youth with the pen, has acquired a particular celebrity. That he also exercised an influence over Raphael I shall hope to prove from various examples. On the other hand, some of his plates from common life prove that, though endued with the most elevated feeling for art, he also possessed a vein of thorough humour. More recent researches have proved that he was a scholar of Roger van der Weyden the elder, and that he died at Colmar early in the year 1488. The great influence of his art in Germany is especially proved by the number of contemporary masters who copied his works: among them, for instance, Israel van Mecken and Wenzel von Olmutz. The productions of Martin Schongauer are so richly

represented here, and that chiefly in excellent impressions, that, out of the 116 described by Bartsch (vol. vi. pp. 119, &c.), not more than seven are missing, viz., Nos. 22, 27, 58, 60, 62, 68, 99. I confine myself, therefore, to the notice of a few which principally exemplify what I have advanced, or which are remarkable for beauty of impression.

The procession to Calvary, No. 21: from this celebrated composition, which brings before us every moment of this scene, Raphael, I am convinced, borrowed the fine motive of the figure of Christ sinking beneath the weight of the Cross, and supporting himself with his right hand upon a stone, which occurs in the Spasimo. As Raphael must very early have become acquainted with the engravings of Martin Schongauer in the atelier of his master, Perugino, Martin Schongauer's friend, it is natural to suppose that this fine motive must early have attracted his youthful mind.

Of the four Crucifixions by Martin Schongauer three are here. Of the more historical and striking version of the subject, No. 24, a magnificent impression; of the more symbolical version, No. 25, a good one.

Christ appearing to the Magdalen, No. 26: a plate of the most beautiful feeling. I here recognise in the fine action of the Christ in some measure the original idea of Raphael's Christ, in the cartoon of the giving the keys to Peter.

The Virgin and Child laying his finger on his lip, No. 32: of all the versions of this subject by Martin Schongauer, each differing from the other in delicate gradations of artistic feeling, this one, in point of beauty of invention, execution, and excellence of impression, is the best.

The Death of the Virgin, No. 33: in every respect one of the chefs-d'œuvre of the master; a first-rate impression.

The Temptation of St. Anthony, No. 47: a splendid specimen of energy and fertility of imagination in the variety of fiendish forms and expressions.

St. Stephen, No. 49: one of the most remarkable of his single saints; a magnificent impression.

Also, the well-known plate of St. James of Compostella, No. 53, assisting the Spaniards against the Moors: a good impression.

St. Veronica with the sudarium, No. 66.

The First Person in the Trinity, with the Virgin enthroned next him, No. 71.

The coronation of the Virgin, No. 72: all these last mentioned good impressions.

Also, as characteristic of his fantastic tendency, the Dragon, No. 93, of which here is an admirable impression; and as an example of his close observation of the commonest subject in animal life, the family of pigs, No. 95.

Of the specimens of his coats of arms, the most remarkable for invention are the maiden, No. 97; the wild mother, No. 100; and the wild man, No. 103: all excellent impressions.

ISRAEL VAN MECKEN (Bartsch, vol. xiii. p. 184), a goldsmith who resided in Bocholt, in Westphalia, and died in 1503. He executed a vast number of engravings, but can neither be compared in originality nor yet in artistic development with either of the foregoing, but rather appears rude and mechanical when placed beside them. I will only remark, therefore, that a large number of his works, and chiefly good impressions of them, are here; the most distinguished of which appears to me to be the daughter of Herodias, No. 9.

Excellent specimens are also here of Franz von Bocholt—of the Master with the weaver's shuttle—of Mair, and of other old German engravers.

Finally, we find here a perfect copy of the German *trappola* cards: these cards are a proof how, at a time when the arts were felt to constitute a general moral element in common life, they were applied to every subject capable of receiving embellishment from them. The inventions are original, frequently very spirited and humorous, showing in some instances the influence of Martin Schongauer: the impressions are good.

I proceed now to the German and Netherlandish engravers of the 16th century, the works of whom are so fully described in Bartsch's Peintre-Graveur, and also so well known through other sources to connoisseurs, that I shall only state how far these masters are represented here.

ALBERT DURER.—The head of the school of Franconia in the 16th century. His inexhaustible powers of invention, noble and deep feeling, and masterly execution, are fully developed in his

numerous engravings and woodcuts, of which a large number are preserved here, and chief of them good impressions.

Here are also more or less numerous specimens of Albert Durer's contemporaries, Hans Burgkmair of Augsburg, Hans Baldung Grien of Freyburg in Brisgau; of the woodcuts from the drawings by Holbein, and also of those of Lucas Cranach.

The same may be said of the various and generally excellent engravers of the school of Albert Durer—of George Pentz, Bartel, and Hans Sebald Beham, all of Nuremberg, the two first of whom bear traces of Marc Antonio's influence: of Hans von Culmbach of Franconia; of Hans Schäuffelein of Nordlingen in Suabia; of Albert Altdorfer of Regensburg; of Heinrich Aldegrever of Zoust in Westphalia; of Jacob Bruck of Cologne, and others.

There are also many specimens of Swiss engravers here—of Urs Graf, Emanuel Deutsch, Jost Amman, of Maurer, Tobias Stimmer, &c.

LUCAS VAN LEYDEN, a Netherlandish engraver, born 1491, died 1533, who, with great command of his art, treated sacred subjects in a fantastic but still realistic manner. His works are numerous here, and the impressions of unusual vigour. As this master engraved with peculiar delicacy, the number of good impressions are few and rare. The British Museum is indebted for a very valuable and beautiful set of Lucas van Leyden to Mr. Brooke, who stripped his own collection in order to complete that of the Museum—a further proof of that patriotism and respect for public institutions which occur in no land so frequently as in Great Britain.

The later Netherlandish engravers of the time of Rubens, Paulus Pontius, the Bolswaerts, Suyderhof, Cornelius and Johann Fischer, and others, who have rendered the works of Rubens and of his chief scholars with the utmost spirit and truth, are well represented here, especially the two Fischers.

Rembrandt's etchings also, which stand alone in charm of picturesque beauty, are in great number here, and generally in fine impressions.

One of the most brilliant departments of the print-room, both as regards completeness and beauty of impressions, are the etchings of the Dutch masters of the 17th and 18th centuries, purchased, as already stated, from Mr. Sheepshanks.

Of the late German engravers the works of Schmidt are also numerous here.

Of the French engravers of the time of Louis XIV. and XV., Jean Pesne, the Audrans, Drevet, Masson, &c., are well represented; Edelinck the same, in his engravings from historical pictures: of Nanteuil, however, very few are here.

It is almost unnecessary to add that the works of the excellent English school of the 18th century—of Strange and of Ryland, the clever etchings by Hogarth and Woollett, the masterly mezzotints of MacArdell and Earlom, and others, are here seen in great perfection.

Finally, the modern engravers: the works of Raphael Morghen, with the chief specimens of Desnoyers, Richomme, Longhi, Anderloni, Toschi, Muller, Steinle, as well as of the English school, Doo and others, are here collected together, and in the finest impressions.

The British Museum also contains a rich collection of impressions of brasses with engraved figures, which occur so numerously in England, and which were bequeathed to the British Museum by the well-known antiquary Mr. Douce.

BLOCK-BOOKS AND SINGLE WOODCUTS IN THE BRITISH MUSEUM.

I proceed now to describe those sets of old woodcuts which are comprehended under the name of Block-books. The invention of the art of woodcutting, which undoubtedly occurred about the first half of the 15th century, afforded a welcome means for multiplying, in the widest extent, the art of the middle ages, for the purposes both of education and edification. The Church especially availed herself of this mode of propagation. Certain sets of pictures already existed representing either the chief incidents of the Bible in connexion with various emblematical devices, or setting forth the principal dogmas of the Catholic Church regarding salvation and condemnation, or portraying the life and glorification of the Blessed Virgin. These now became the subjects of works known under the following names: the 'Biblia Pauperum,' or 'Bible for the Poor;' the 'Ars Moriendi,' or 'Art of Dying;' the 'Speculum Humanæ Salvationis,' or 'The Mirror of Human Salvation;' the 'Historia Virginis Mariæ ex Cantico Canticorum,'

or 'The History of the Virgin Mary from the Song of Solomon;' and the 'Defensio Immaculatæ Conceptionis,' or 'The Defence of the Immaculate Conception.' To these were added a number of those legends connected with the Apocalypse and the appearance of Antichrist, which were so widely spread in the middle ages. Also for secular purposes the new art supplied similar sets of representations: of these I may mention the 'Ars Chiromantiæ,' or 'The Art of Soothsaying.' Those series of woodcuts, however, which were devoted to the services of religion were furnished with short Latin explanations, and, in the opinion of M. Sotzmann, the well-known connoisseur of this line of art, afforded the means of instruction to the unlearned, and also to the poorer clergy, who used them in lieu of books, then too dear for their attainment, in the purposes of teaching and preaching. Also when the accompanying explanations are seen translated into the language of the country, such as Dutch or German, there is no doubt that these pictures were used as religious aids by the laity. The rough usage which they received in the service of every-day life may account for the present rarity of these engravings, which must at one time have existed in great numbers.

These works are of importance in the history of art, for three reasons: first, as examples of the significance of the art of the middle ages as a means of instruction; secondly, as best enabling us to view the most accessible religious representations of the middle ages—from which the greatest artists have only partially borrowed—in their completeness; and thirdly, as being in themselves the *incunabula*, or germs of the art of woodcutting.

Though therefore the collection of block-books in the British Museum falls far short of that at Munich, yet the variety observable, even among the rarest editions, leads to comparisons of the most interesting nature, and fully confirmed me in the previously-formed opinion that the oldest specimens arose in the Netherlands, were thence introduced into Germany, and were there variously copied, with more or less success, and more or less fidelity. Those who are in any way acquainted with the relation between Netherlandish and German art in the 15th century will admit this conclusion to be quite natural. The realistic tendency in art had, by means of the brothers Van Eyck, obtained such an ascendancy that many German painters repaired to the Netherlands to study, and

thence carried back the art thus acquired into Germany. Of these I will only instance Martin Schongauer, Frederick Herlin the elder, and that painter who is known by the name of Zwott or Zwoll inscribed on his engravings.

As the Netherlands thus exercised so powerful an influence over the art of painting, it is natural that it should have been extended to all the branches of art dependent on painting. We trace the Netherlandish influence, therefore, on the art of miniature painting as early as from about the year 1420, on that of woodcutting from about 1440, and on engraving on copper from 1460. Nothing is also more natural than that all these forms of art should, when transplanted into Germany, retain their original tendency, which is at once obvious in the block-books, *every* edition of which exhibits those realistic forms which the Netherlands first developed —the best and most original of them bearing the strongest analogy with the pictures by the Van Eycks, though none whatever with those of the contemporary painters of Upper Germany. Granting therefore that many of the woodcutters borrowed their designs from miniatures belonging to MSS., as M. Sotzmann doubtless rightly maintains, it may further be observed that these designs bear that character of art which proves that the miniatures whence they were taken must have proceeded from the hands of scholars of Van Eyck.

I now proceed to describe the different block-books and the copies of them preserved here.

'Historia Veteris et Novi Testamenti,' or 'Biblia Pauperum.' This consists of a series of leaves, each of which contains a representation from the New Testament in the centre, and two from the Old Testament, in some way emblematically referring to it, of the same size, at the sides; while above and below, in four small spaces, are the four prophets who especially foretold these events, every page thus containing seven pictures. Only one edition of this work, only one copy of which is known, contains 50 leaves. It was formerly in the celebrated library at Wölfenbuttel, was taken thence by the French in 1806, and is now in the Bibliothèque Nationale at Paris. A careful examination of it convinced me that, of all the versions of this work, this one is the oldest, the best executed, and also the one most impressed with the stamp of the Van Eyck school—an earlier date than 1440 can hardly be

assigned to it. Every other edition of this work contains but 40 leaves—the centre picture of the first page representing the Annunciation; that of the last page Christ placing a crown on the head of an individual. Of these editions the library in the British Museum contains the following specimens:—

a. A specimen of that edition which Heineken * mentions as the first with Latin inscriptions, and which, like all the others, is a copy of the same Netherlandish original which Heineken ascribes to his second edition. It is printed in very pale ink, and slightly illuminated with bright colours; the costume and general character are Netherlandish; the figures chiefly slender, though some of them short; the folds of the drapery with sharp and clumsy breaks; the execution is bold, and frequently rude; the strokes occasionally clumsy and thick, as in Adam and Eve, p. 10. Judging from the form of art, this edition may date from 1450-60, and is possibly of German origin. The last three pages (38-40) belong to another edition of a rude character, and are partially illuminated with very coarse colours. This example was purchased in 1848.

b. A complete specimen of Heineken's third edition (pp. 208 and 218), formerly in the Gaignat collection at Paris, was purchased at that sale for the library of George III., and transferred with that library to the British Museum. All the leaves are pasted on to paper, and have no border. This is a faithful German copy of the original edition, of inferior execution and much blacker in impression.

c. The second of the two well-known editions of the Biblia Pauperum, with German inscriptions, which, as regards chief of the pictures, are rude and free copies of the Netherlandish version, though they differ in the architectural framework, and in the arrangement of the pictures and the text. This specimen, judging from the arms and date 1475 on the last page, belongs to the edition printed by Sporer of Erfurth. Many of the compositions, such as the Murder of the Innocents (G), differ entirely from the Netherlandish version, though not without merit. The proportions of the figures are short, the execution rude, the impression tolerably black. The four first pages are missing.

* Idée Générale d'une Collection d'Estampes, p. 307. This author is the first who has given a critical catalogue of these block-books.

d. A specimen of the totally differently-arranged octavo edition, with the same subjects quite differently composed, with the inscription, both on the first and the last leaf, "Opera di Giovanni Andrea Vavassore, ditto Vadaguino, stampati novamente nella inclita citta di Vinegia. Laus Deo." The explanatory inscriptions are also in Italian. Most of these woodcuts show in every respect the character of the Venetian school soon after the commencement of the 16th century. The artistic merit of these compositions is very various. The best are the Flight into Egypt and the Baptism of Christ. The others, though of little value, often display single good motives. Christ driving the money-changers out of the Temple is taken from Albert Durer's Small Passion. Also in the representation of Christ in the "Noli me tangere" the influence of Albert Durer is visible. The execution of the hard and ill-understood folds is very moderate. The leaves have only one picture on each, but are printed on both sides. The number of the woodcuts belonging to the Biblia Pauperum amounts to 118. Besides these there is another leaf at the end representing the Virgin enthroned with the Child, of great beauty, standing, and three angels, one holding the crown above, and two at the sides playing the lute and the flute. This bears the character of the school of Giovanni Bellini, and is one of the best of the whole series. The execution of the whole indicates about 1515-1520. With the exception of the somewhat injured Christ bearing his cross, the preservation is very good. This is the only known edition of an Italian Biblia Pauperum, and it is extremely scarce. Another copy was formerly in the collection of Mr. Douce, and was bequeathed by him to the Bodleian Library at Oxford. A third, formerly in the possession of the Senator Klugkist in Bremen, was left by will with his entire collection to the town of Bremen.

2. The Apocalypse, or 'Historia Sancti Johannes Evangelistæ quique Visiones Apocalypticæ.' Six different editions are known of this work, evidently witnessing to four different families. Nos. 3, 4, and 5 belong obviously to one and the same; the others each to a different family. Two editions of this are here.

a. A specimen of the fifth edition, of which Heineken says (p. 367) that it was formerly in the Gaignat collection at Paris, and that, of the 50 leaves which it contained, Nos. 36 and 37 were missing, and that it had passed over into England in his time.

The leaves, which are only printed on one side, are pasted throughout two together; the ink is very pale. In spite of the very homely and rude treatment, and the somewhat short proportions, the motives are very dramatic, and the expression speaking. Some of the plates have even something grand in them; for instance, No. 5, where St. John is lying at the feet of the Almighty. The inscriptions are in Latin. Judging from the style of art, and the still pure taste of the drapery and costume, the execution of this may be assigned to about 1440, and, as M. Sotzmann has already said, decidedly to a Netherlandish origin.

b. A specimen of the second edition, with 48 plates, the last one missing. Heineken describes this (p. 356) as having seen it in Gaignat's collection at Paris before it passed into the library of George III., and with that library into the British Museum. The impressions are in pale ink, and illuminated with red. It has the usual descriptive text in Latin, with a written translation of the same in German inserted between each plate. This German MS. begins, "Hie hebet sich an das Buch der hymlichen offenbaronge Sant Joannis," &c. This is obviously a free and rude German copy from Heineken's first edition (p. 334), which in my opinion was executed in Germany, with the assistance of Heineken's somewhat older Netherlandish third edition in many of the plates, and with new inventions for the others, showing much more skill. Even in this copy the dramatic and fantastic grandeur which pervades the original edition is retained. Although the figures are generally very short, yet here and there better and more slender proportions occur. Judging from the somewhat sharp folds in the terminations of the drapery, the edition was probably executed from 1450 to 1460.

3. The Song of Solomon, or 'Historia seu Providentia Virginis Mariæ ex Cantico Canticorum.' Both the editions mentioned by Heineken (p. 374, &c.), the one with the Dutch, the other with the Latin text, are here.

a. The first has the inscription on the cover, "Die Voersinicheit von Maria." Above the first of the 16 leaves, with two subjects on each, of which this work consists, is written, "Dit is die Voersinicheit von Marien, der Moder Godes: end is geheten in Latyn cātic." The leaves are only printed on one side, but not pasted one upon the other. The ink is pale throughout; indeed it

is scarcely visible on pp. 15 and 16, so that the outlines are more given by the very sharp indentations than by the ink itself. This work, judging from the agricultural occupations of the monks in the first six pages, probably originated, as M. Sotzmann remarks, in a Minorite or Franciscan convent. It is favourably distinguished from all those hitherto mentioned in point of artistic merit. The compositions are generally well invented, the motives speaking and even elevated, the expression often very refined, the proportions slender, the drawing good, although the limbs are meagre, the hands small and graceful, and the folds of the drapery conformable to style, and only rarely defaced by sharp breaks. In all these instances the influence of Roger van der Weyden the elder is recognisable. A delicate feeling is visible in the outlines; the execution is generally rendered with very fine strokes. I select a few details for observation. The bridegroom, in the upper part of p. 2, is an especially noble figure; also, p. 6 below, the angel at the gate, with a remarkably appropriate expression. I subscribe entirely to the opinion of MM. Ottley and Sotzmann, who maintain this with the Dutch text to be the original, in opposition to Heineken, who considers it a copy of the one with the Latin text. This fine specimen was purchased in 1838 from Messrs. Payne and Foss for 40*l.*

b. This copy of the Latin edition contains also 16 leaves, which are, however, pasted one on the other, and are tolerably dark in impression. Drapery, landscape, and glories are rudely painted. The blacker ink of the impression of itself points to a later period of execution than that of the foregoing, while the incomparably tamer treatment, which bears throughout the stamp of imitation, leaves no doubt as to which is a copy of the other.

4. 'Defensio Immaculatæ Conceptionis.' This work, executed at Vienna by the Franciscan de Retza, consists of 14 leaves, each containing four subjects—with the exception of the 7th, which contains but three—the whole number of pictures thus amounting to 57. The 1st page represents the four Fathers of the Church, St. Ambrose and St. Augustin above, St. Jerome and St. Gregory below, from whose works and those of other fathers and scholars, the Defensio was framed. The first picture of the 2nd page shows the Annunciation as the theme of the whole work. All the others have reference to the quotations inscribed below in Latin, in form

of syllogisms, from those authors who have drawn arguments either from the Old Testament or from the Greek mythology, from the history of mankind or from natural history, for the truth of the Immaculate Conception. Thus, for instance, a passage from Albertus Magnus regarding minerals in the lower part of the third picture in the last page: "Si homo vi nature (*sic*) in saxum verti valet, cur vi divine cure (*sic*) virgo non generaret?" The picture corresponding to this inscription represents Albertus Magnus pointing to a stone figure and propounding the question to another man. Thus not only is this work valuable in the history of art on account of the great naïveté of many of the representations, but also from the fact of their being taken from subjects of natural history, then so very rarely treated. The work itself is very scarce; three different editions, however, exist of it, the oldest and best of which I consider to be of Netherlandish origin. I have seen a specimen at the Ducal Library at Gotha. Of the third edition, Heineken (p. 383) reports to have seen the only specimen known to him in the possession of Girardot de Préfond at Paris; it was formerly in the Gaignat collection: his work gives a copy of the last leaf. Of the 2nd, which in point of age and artistic merit may be placed between the two just mentioned, a specimen is here. The 14 leaves of which it consists are printed only on one side in rather pale ink, coloured throughout, but not pasted together. On the first page is the following inscription: "f. W. 1 G. A°." The letters refer doubtless to the printer, and the date, 1470, to the year of its publication. The motives are animated, the proportions very short, the folds in the drapery very sharp in the breaks, the treatment, with short thick strokes, very simple and somewhat rude. I am inclined to consider this edition of German origin.

I saw another specimen of the second edition, though with the plates not coloured, at the Bibliothèque Nationale, at Paris, in 1835.

I now proceed to notice those block-books which are accompanied by a more copious text, though of the same immovable description.

1. Ars Memorandi, or the art of committing to memory the contents of the four Gospels (Heineken, p. 394). This also originally German work consists of thirty pages, printed only on one side, fifteen of them containing the attributes of the Evangelists, and

fifteen the explanatory text. St. John, as was frequently the case in the middle ages, has the precedence here. The first three pages contain the eagle ; the angel of St. Matthew occupies the next five ; the lion of St. Mark three ; and the bull of St. Luke the remaining four pages. Each of these attributes is in an upright position—the lion and the bull on their hind legs—and are surrounded by a number of emblematical objects referring to the contents of the Gospel, which the angel supports on its hands, the four-footed animals on their feet ; thus, for instance, the bull is holding in his left foot the banner of victory as the sign of the Resurrection. The numbers accompanying these objects refer to the explanatory text opposite. Among all the block-books of religious purport, the Ars Memorandi is of the least value as a work of art. Independently of the fact that art here, as with the Indians and Egyptians, plays a mere symbolical part, the subjects are of too little interest, too monotonous and rude in execution, to merit further examination. Suffice it, therefore, to say, that one specimen of this work is to be seen here.

2. Ars Moriendi ; de tentationibus morientium, and Tentationes dæmonis. This is the name of a work which, in its oldest editions, contains twenty-four plates, printed on one side only in pale ink. The two first pages are occupied by the Preface ; the other twenty-two, alternately, by a picture and its explanatory text : the text throughout is in Latin. On each of the eleven pictures the dying person is represented on a bed, while the demons who surround him endeavour to tempt him—for instance, in No. 1, to unbelief ; in No. 3, to despair ; in No. 5, to avarice ; in No. 7, to impatience ; in No. 9, to pride ; while his guardian angel, supported by the Holy Trinity, the Virgin, and his patron Saint, baffles these attempts. Finally, the last picture represents his death in a state of grace, an angel receiving his soul in form of a little child out of his mouth ; at the head of the bed is Christ on the cross ; at the foot and before the bed are demons in gestures of rage at the escape of the soul. Such is the series of the first and best edition, which was decidedly executed in Holland ; small folio, Heineken, p. 399, &c. In some of the other editions the series of pictures is different. No other of the block-books appear to have been so widely propagated as this. Heineken mentions seven Latin and two German editions. It was also

arranged with movable letters for different languages, and Heineken points out two Latin editions, one German, one Netherlandish, one English, and one French of that kind. Those in the British Museum are the following :—

a. Second edition, Heineken, p. 406, &c., small quarto : the pages are printed on one side in a powerful brownish ink, with a broad border, and pasted one on the other ; the last page of text, always to the right hand of the spectator, is wanting. The figures are rather short ; the general character indicates Germany. The execution may belong to about 1460. Purchased in 1823 at Rome from Tullio Monaldi.

b. a specimen of another edition, small folio : the much larger pictures have the appearance of being free but rude copies from the second edition. The proportions of the figures are longer. The leaves are printed on both sides in rather dark ink ; the text, in a small minuscule letter, is always to the left of the spectator. The edition is, in my opinion, of German origin, and appears to have been executed about 1470.

c. A specimen of another edition, rather larger folio : the leaves printed on each side in very dark ink. The pictures coincide almost entirely with those in specimen b. ; the execution still ruder and apparently a copy of that ; the letters are much larger and more powerful : the text is always, as in that edition, to the right of the picture. There is every evidence of a German origin, and also of a somewhat later date than the former one—perhaps 1480.

d. A specimen of an edition of the Ars Moriendi, engraved on copper, probably a unique copy, and very remarkable : this contains twelve leaves, printed on one side, and not pasted one on the other. The first represents the Child at the breast of the Virgin, behind her two angels holding drapery ; the other leaves are essentially free copies from the second edition, only reversed, and far superior in artistic merit. The arrangement of the leaves is quite arbitrary ; and the temptations and corresponding consolations do not follow each other. Many alterations occur, and also, notwithstanding the small scale, the representations are much richer—for instance, in the first edition, 6th plate, Christ appears as the refuge from avarice, accompanied by three women ; in this edition, plate 8, with five women, doubtless in-

tended for the five wise virgins. The text of particular leaves and the inscriptions of the scrolls are wanting: the motives are in many instances more animated than in the woodcuts; the proportions slender, the drawing incomparably better; the drapery well understood, though with sharp folds; the heads are little more than outlines in full strokes; the other portions are executed in short strokes, which in some parts intersect each other, so as to form lozenge-shapes, like the strokes of a niello, and are executed with great skill; the ink is very good and generally so well printed as to be visible through to the other side; the patron saint, especially, is almost always a successful figure—for instance, in the 5th plate, where he appears as a noble and slender figure, as a support against unbelief. Judging from the degree of artistic development, and from the costume and cast of drapery, this edition probably dates from 1460–70, while its general character, when compared with other contemporary copper engravings, indicates a Lower Rhenish origin. In the paper-marks of the third leaf, containing the temptation to despair, are the so-called three hills. Some of the pictures are rudely coloured, otherwise they are in excellent preservation. Whether or not this be the same specimen which appeared in Haywood Bright's catalogue of the year 1845 (p. 13, No. 193), I am not able to say.

3. Speculum Humanæ Salvationis: this is the name of an old arrangement, probably originating with the Benedictines, of the events of the Old and New Testaments, embodying the chief dogmas of the Roman Catholic Church, occasionally intermingled with references to the events of profane history. There are several editions of this work; the oldest MS. (Heineken, p. 478) is in the Imperial Library at Vienna. He supposes it to date from the 12th century. It contains, like several other MS. copies, 192 plates. Another edition was executed about the year 1324: this appears from a MS. containing 160 beautiful drawings in the taste of Giotto's pupil, Taddeo Gaddi, in the Library of the Arsenal at Paris.* From such earlier works the block-book in question arose, though limited to 116 representations, filling 58 pages, two on a page; to these are added four pages of preface: both these and the text are in one column; below, the subjects are printed with moveable letters, and by the press; while the blocks of wood, with the pic-

* Kunstwerke und Künstler in Paris, p. 316, &c.

tures above in the first edition, are printed with the rubber. Of all the block-books, this is one that was most widely circulated, although comparatively a later work. Of the older editions, Heineken mentions two with Latin text, and two with Dutch. The printers very soon took possession of this work. In 1433 Joan Veldener of Eulenburg, in Holland, prepared two editions with Dutch text, to one of which he added twelve subjects taken from pictures in the earlier Latin MSS.; also another, with Latin text and German translation, was printed by Gunther Zeiner, in 1471, at Augsburg. It contains very rude representations, differing in many respects from those already described, and copied, to all appearance, from one of the older MSS. Heineken mentions further the following editions with the German text only:—that printed at Basle, by Richel, in 1476; by Michael Grief, at Reutlingen, in 1492; by Hans Schönsperger, at Augsburg, in 1500; and one with French text, printed also at Augsburg, by Nicolas Desprez, for Jean Patit.

The British Museum contains also a copy of that edition which Heineken (p. 444) pronounces to be the first of the two with the Latin text, but which Ottley, and I agree with him, maintains to be the second. With the exception of the Nativity (p. 15), and the dream of Pharaoh's chief butler, the work is perfect. I pass over the portrait of Laurent Coster, and the poem to him at the beginning, placed there in reference to the erroneous supposition of his being the printer; the plates are all printed on one side only: the preface and the greater portion of the text below the subjects are very black, and obviously printed with moveable letters. Some part, however, is printed with paler ink. The pictures are throughout in paler ink of a brownish tone, only Nos. 35 and 36 are somewhat darker, though quite light as compared with the text. The pictures from Nos. 1 to 48 are admirable both in invention and conception, and recall in both respects the first editions of the Song of Solomon. The compositions are well understood, the motives, whether lively or quiet, are speaking, and often even graceful; the proportions generally good, the drawing excellent; the drapery with somewhat sharp folds, and well understood; the execution generally with short strokes, simple but delicate. I particularly call attention to the elevated expression of compassion in the representation of the Almighty, in the mosaic type of Christ,

at the fate of the fallen angels, in the first picture. Also the Eve in the pictures of the second page is most happily conceived. From pp. 49 to 57 a very inferior hand intrudes; the direction of the strokes is here not understood. P. 58, the last, is again by the first hand: the pictures have decidedly the impress of the Van Eyck school, but were doubtless executed in Holland. The paper of p. 41, the Crowning with Thorns, has a V of rather large size as a water-mark, with a double cross above it, and a wheel beneath. This specimen was included in the Grenville legacy.

Next to these, as worthy of note, are some single plates of woodcuts, which in subjects and execution closely assimilate to the block-books.

A large woodcut printed on one entire sheet, inscribed "Temptationes demonis," corresponds closely in purport with the 'Ars Moriendi,' though of far simpler form: above, on the right, is a demon with a book and the inscription "Dyabolus temptans dicit," beside him the monk he is tempting, whom an angel is supporting, with the inscription "Angelus defendens dicit." A narrow column contains the seven deadly sins by way of temptations. The defence of the angel consists in passages from the Bible, which are given at the end of each line. The figures, which are short, especially the monk, indicate the old Netherlandish school: the gesture of exculpation in the angel is very speaking. Judging from the whole character, especially from the very sharp folds in the drapery, the earliest date of this plate may be about 1450; it is printed with pale ink, and with the rubber. This specimen, which is probably a unique one, was formerly in the possession of M. Rendorp, a Dutchman, and passed later through the hands of Wilson and Ottley, being at length purchased for the British Museum in 1842. In Koninck's work upon the origin of the art of printing the upper part of this plate is given.

Another folio plate, attached to the inside of the cover of a book, represents the stages of human life. In the centre is a human figure, with long yellow-painted hair, and a wheel next him, doubtless Fortune; below, in the centre, is a large angel, with two scrolls: on that in his right "Beverano," on that in his left "Corrupcio;" next him a shield of arms, with three claws, and the word Clau, which refers to the designer Klaus, at Ulm; below, at the side, to the left of the spectator,

is a child in a cradle, with another larger child at its feet, quite undraped, and of full forms, lively action, and sensible expression: close by, on a scroll "Infans ad xii. annos;" above, another naked child with a little dog and a windmill; close by also a scroll, with "Puericia ad xv. annos;" higher up, a youth with a bird and cards in his hands, with "Adolescentia ad xxv. annos." Above, on the wheel, a man with a spear, running, with "Juventus ad xxxv. annos;" on the side an older man at a table with flowers, and on them "virilitas (ad) L. annos;" below, an old man on a crutch; above "Senectus ad LXX. annos;" finally, quite below, is a naked figure stretched out as if dead, with "Decrepitus usque ad indefe:" the treatment is very simple and rude, the ink black; the whole rudely painted. Below, in two columns of four lines, is a Latin poem referring to the subject. This plate was purchased in 1845, from the bookseller Ascher, who discovered it in Vienna; its date is probably between 1460 and 1470.

Another woodcut upon the other cover of the same binding is unfortunately half torn away: in the centre of the upper part is the Virgin in glory, with a large crown; to the right Joachim, leading the little Virgin crowned by the hand; on the right St. Anna, with the infant Saviour on her right, the Virgin on her left, by another and ruder hand, though of good invention and style, and about contemporary with the plate above described; the ink of unequal depth, rudely painted.

A folio plate in pale ink, printed with the rubber, representing a tower, with the inscription "Turris sapientiæ legatur ab inferiore accendendo per seriem literarum alphabeti." This refers to the denominations which accompany every portion—door, window, battlements, &c.—for instance, the foundation has "Obedientia" upon it; the door "Patientia." The writing is very thick and clumsy. Although the department of art is quite subordinate in this plate, yet it is very remarkable as an example of the religio-symbolical representations of the 15th century: purchased in 1849. Another copy is in the collection of M. Sotzmann, who, in the abundance of his own acquirements on these subjects, has most readily given me the information I desired; a third in the collection of M. Oswald Weigel, the bookseller at Leipsic.

Finally, I must call attention to a Roman Breviary, in quarto,

with numerous woodcuts and German text, which, according to the notice in the introduction, was printed at Venice in 1514, at the charge of "Herrn Christoferen von Frangepan, Fürst und Graf zu zengvögel und madrusch." Above are the arms of himself and his wife, an Apopalia by birth. Some of the woodcuts, which are very well executed from excellent models of the Paduan and Venetian schools, bear the letters I. A. More especially remarkable are the Annunciation, p. 94 b; the Nativity, which has much affinity with Bernardo Parentino, the scholar of Andrea Mantegna; the Adoration of the Kings, p. 145 b; the Resurrection of Christ, p. 226 b; the Ascension, p. 246 b; the martyrdom of St. Saturninus, p. 301, of very Mantegnesque character; and Joachim and Anna at the golden gate, p. 452 b. This work is as remarkable as it is scarce.

LETTER X.

THE NATIONAL GALLERY.

The National Gallery — Its origin — Acquisitions since 1835.— The Italian schools — Florentine school: Leonardo da Vinci represented by Bernardino Luini — Michael Angelo by Sebastian del Piombo — Andrea del Sarto.— Umbrian school: Perugino — Raphael.— Roman school: Giulio Romano — Baroccio — Carlo Maratti — Pannini.— Ferrarese school: Garofalo — Mazzolino da Ferrara.— Sienese school: Baldassare Peruzzi.— Lombard school: Correggio — Parmigianino.— Venetian school: Titian — Sebastian del Piombo — Tintoretto — Paul Veronese.— Bolognese school: Annibale Carracci — Agostino Carracci — Domenichino — Guido Reni — Guercino — Pietro Francesco Mola — Michael Angelo Caravaggio.— Three great landscape-painters: Claude Lorraine, Gaspar Poussin, and Salvator Rosa — Nicolas Poussin — Lancret — Joseph Vernet.— Spanish school: Velasquez — Murillo — Zurbaran.— Flemish and Dutch schools: Jan van Eyck — Rubens — Vandyck — Rembrandt — Gerard Dow — Maas — Teniers — Cuyp — Van der Neer — Van Huchtenburgh — Decker — Van Goyen — Jan Both — Breenberg — William Van de Velde — Backhuysen — Abraham Storck — Hondekoeter — Dietrich — Angelica Kauffmann.

Though still limited in number, the National Gallery contains a series of pictures of the first class, fully worthy of an establishment of this kind formed by the richest nation in the world; for the foundation of this Gallery is of very recent date. The late Lord Dover first brought the subject before Parliament in 1823, and in the following year the collection of the late Mr. Angerstein, consisting of thirty-eight pictures, was bought by the nation. The price given for it, according to the valuation of Messrs. Seguier and Woodburn, was 57,000*l.* sterling; but, to defray some incidental expenses, the Parliament granted the sum of 60,000*l.* I must observe here, that in this collection was the capital picture of the whole National Gallery, the Raising of Lazarus, by Sebastian del Piombo, as well as several others of the finest pictures, but also some copies. As I state the origin of each picture, you will become thoroughly acquainted with the whole collection. Altogether this purchase, which is the foundation of the Gallery, may be considered to have been very judicious. In the year 1825

some other pictures of the first class were added to it, purchased, at high prices, from Mr. Hamlet. The principal picture was Bacchus and Ariadne, by Titian, for 5000*l*. In the same year the small Holy Family, by Correggio, called "La Vierge au Panier," was purchased of Mr. Nieuwenhuys, the picture-dealer, for 3800*l*. But the most important acquisition was made in 1834, by the purchase of the two celebrated works of Correggio, the Ecce Homo, and the Education of Cupid, from the collection of the Marquis of Londonderry, for 11,500*l*.

These were the contents of the gallery at the time of my first visit to England. Subsequent acquisitions have worthily commenced a Roman and Spanish school, and greatly enriched the Netherlandish. It is also a matter of great gratulation that by the purchase of a few single pictures from different schools of the 15th century, a step has been taken towards filling up the various earlier stages of art in the National Gallery, thus opening the way for arriving at an historical appreciation of those highest attainments of art which belong to the 16th and 17th centuries. I proceed to give a list of the purchases since my first visit according to their dates.

1837. MURILLO.—The Holy Family, painted for the family of the Marquis de Pedroso, in Cadiz.

RUBENS.—The Brazen Serpent, a well-known picture.

1839. RAPHAEL.—St. Catherine.

GAROFALO.—1. A Holy Family.

2. The infant Christ adored by St. Francis, from the Beckford collection.

1840. FRANCESCO FRANCIA—1. The Virgin enthroned, surrounded by saints.

2. A Pietà. The chief work of the master, from the Lucca Gallery. Here the real greatness of the Bolognese school at the beginning of the 16th century is worthily seen.

MURILLO.—The youthful St. John.

GUIDO RENI.—The Magdalen.

1842. JAN VAN EYCK.—The portraits of the painter and his wife. This picture shows how the great school of the Netherlands was founded.

1844. GIOVANNI BELLINI.—The portrait of a Doge; a remarkable specimen of the founder of the rich Venetian school.

PIETRO PERUGINO.—The Virgin and Child; the only specimen

of the Umbrian school, whence Raphael proceeded. Both these pictures from the Beckford collection.

REMBRANDT.—Portrait of a Rabbi.

RUBENS.—The Judgment of Paris; the chef-d'œuvre of the Penrice collection.

GUIDO RENI.—1. Lot and his daughters.

2. Susanna and the Elders; from the Penrice collection.

GERARD DOW.—Portrait of the artist; from the collection of Mr. Jeremiah Harman.

1845. A male portrait of the school of Holbein.

1846. VELASQUEZ.—King Philip IV. of Spain hunting the wild boar; purchased from Lord Cowley.

ANNIBALE CARRACCI.—The Temptation of St. Anthony.

1847. RAPHAEL.—The Vision of a Knight; purchased from the Rev. Thomas Egerton.

1850. SALVATOR ROSA.—A landscape; purchased from Mr. Byng.

1851. JAN VAN EYCK.—A male portrait.

REMBRANDT.—Portrait of himself; purchased at the sale of the late Lord Midleton's collection.

1853. VELASQUEZ.—Adoration of the Shepherds; from the collection of Spanish pictures, formerly in possession of Louis Philippe.

ZURBARAN.—A kneeling Franciscan; from the same collection.

SCHOOL OF BELLINI.—A warrior kneeling before the Madonna and Child; from the collection of the late Mr. Samuel Woodburn.

Here, too, as in the British Museum, the spirit, which is more diffused in England than in any other country in the world, of enriching national institutions by presents and legacies, soon manifested itself. As early as 1826 Sir George Beaumont presented sixteen pictures, valued at 7500 guineas. Among these pictures is one of the largest and finest landscapes of Rubens, and Wilkie's admirable picture of the Blind Fiddler. A far more important addition was made by the legacy of the Rev. William Holwell Carr. Among the thirty-five pictures, which after his death were placed here in 1834, there is a series of admirable works of the school of the Carracci, and also some capital pictures by Titian, Luini, Garofalo, Claude Lorraine, Gaspar Poussin, and Rubens. Among the other donations, the most important is Rubens's celebrated work, the Blessings of Peace, given by the late Marquis of Stafford; also

five pictures by the directors of the British Institution, including three esteemed works of Reynolds, Gainsborough, and West, and a capital picture by Parmigianino.

Since the year 1835 also the Gallery has been further enriched by legacies and presents. The most worthy of note are six pictures presented by King William IV. in 1836; seventeen bequeathed by Lieut.-Col. Harvey Ollney, 1837; fifteen bequeathed by Lord Farnborough, 1838; and fourteen by Richard Simmons, Esq. By means of these three last legacies, containing a number of excellent genre pictures of the Netherlandish school, a worthy commencement has been made towards filling a manifest void in the National Gallery. Lord Farnborough's pictures are particularly valuable in this respect.

Of the 216 pictures now occupying the National Gallery, only 70 have been purchased, the remaining 146 are presents or legacies. Whilst also these latter more than doubly exceed the number of the purchases, it may be observed that they also include some of the best pictures in the Gallery.

Although the building itself, which was erected at the public expense by W. Wilkins, Esq., R.A., for the express reception of a National Gallery, was not thrown open till April 9th, 1838, yet the space it affords is already so occupied that on this account alone the erection of a new and larger National Gallery appears indispensable. A still more urgent reason consists in the fact that several pictures, for instance, the Raising of Lazarus, by Sebastian del Piombo, are very insufficiently lighted, and also that owing to the smoky atmosphere of Charing Cross, the pictures incur such damage that their ultimate ruin in that locality is inevitable.

In the following remarks I omit such pictures as appear to me of no great value.

Two pictures (No. 215 and 216) are well calculated to give an idea of that form of art, introduced into Florence by Giotto in the 14th century. As specimens of Taddeo Gaddi, however, to whom they are attributed, they do not appear to me sufficiently able; for instance, I have never seen such mechanically painted beards in any of the indubitable works by that master executed on wood. Each 5 ft. 10 in. high, 3 ft. 4 in. wide, presented by William Coningham, Esq.

Of the great masters of the Florentine school, a school which above all others carried drawing to the highest perfection, there is,

in my opinion, nothing here; but a worthy idea may be formed of the two chief masters, Leonardo da Vinci and Michael Angelo Buonarotti, from two pictures by other masters, over whom they had a decided influence. One of these is Christ surrounded by four Doctors (No. 18), half figures, 2ft. 4½in. high, by 2ft. 10in. broad, from the collection of Mr. Holwell Carr. This picture certainly bore the name of Leonardo da Vinci in the Aldobrandini Gallery at Rome, where it was before the revolution; but no reliance is to be placed on such designations of early times, unless they are founded on respectable authorities, such as that of Vasari, Malvasia, &c. Before the revolution, and especially before the appearance of Lanzi's work, by which the many masters of second rank have become generally known, and have obtained due honour and regard, the assigning of names to pictures was made very easy by classing them under a few leading names. Thus, for instance, what was in the known style of Andrea del Sarto was ascribed to him; what was by Luini, Salai, Cesare da Sesto, Uggione, Boltraffio, Solario, and the many other disciples or followers of Leonardo da Vinci, was, without further inquiry, ascribed to Leonardo himself. Thus it has happened with this work, in which nobody who has viewed with attention the works of Bernardino Luini can fail to recognise a work of that excellent Milanese master. In what authenticated work by Leonardo da Vinci, I would ask, do we find this warm glowing colour of the flesh in all the parts, these pure full local colours of blue and red in the draperies? But however beautiful the features of Christ, much as they bear in general the well-known school type of Leonardo, and attractive as is the expression of a tender melancholy, yet they have not the deep seriousness, the intense meaning, which that great master gave to his countenances. Lastly, the modelling, and the perfection of the drawing throughout, are much below him, as may be seen, in spite of the unfortunate repairs which this fine picture has suffered. For, according to the fashion of many Italian restorers, the flesh parts have been stippled over with glazing colours, and thus unmeaning smoothness and inanity have been produced, which indeed deceive the multitude, but excite the most painful feelings, and the most lively indignation in the true friend of art, who seeks in vain the original touches of the brush. The forehead, the cheeks, and the hands of Christ in particular are thus made to appear very poor.

Michael Angelo is undoubtedly far more worthily represented, and I do not hesitate to pronounce the Raising of Lazarus, by Sebastian del Piombo, the most important picture that England possesses of the Italian school. Cardinal Giulio de' Medici (afterwards Pope Clement VII.) desired, when archbishop of Narbonne, to have two pictures for the cathedral of that city, and commissioned Raphael to paint the Transfiguration, and Sebastian del Piombo the Raising of Lazarus (No. 1), which, being intended as companions, were to be both of one size. From a very interesting letter of Sebastian del Piombo to his patron, Michael Angelo, then at Florence, which letter is dated December 24, 1519, and is now in the possession of the Messrs. Woodburn, we learn that the Raising of Lazarus was finished about that time. Vasari, speaking of it in comparison with the Transfiguration, says, "Both pictures were infinitely admired; and though the works of Raphael, on account of their supereminent grace and beauty, had no equals, yet the performances of Sebastian were universally praised." This will still appear very natural to everybody who knows the two pictures; for it was not Sebastian alone, but the great Michael Angelo with him, who on this occasion entered the lists against Raphael. Even if Vasari did not certify it, the first glance would teach us that many parts, especially the figure of Lazarus, could be drawn by no other than Michael Angelo, so entirely in his spirit are the attitudes, so grand and thoroughly understood are the forms. Nay, I go so far as to affirm that the whole composition was given by Michael Angelo, though perhaps only in a small drawing. I cannot, however, assent to the opinion of highly-esteemed judges, for instance, of Mr. Ottley, that Michael Angelo himself painted the figure of Lazarus. Vasari, the intimate friend and pupil of Michael Angelo, relates that the latter was vexed that the partisans of Raphael lauded the beautiful colouring as well as the drawing of Raphael, and affirmed that Michael Angelo had no advantage except in his admirable drawing. Having therefore remarked the fine Venetian colouring of Sebastian del Piombo, who came from Venice, it occurred to him that if his designs were executed in this style of painting, such pictures would surpass those of Raphael, for which reason he, from that time, assisted Sebastian del Piombo with his designs in his historical pictures. How then can it be imagined that Michael Angelo, who

himself had very little practice in oil painting (not a single painting in oil by him can be positively pointed out), should have undertaken to paint the principal figure in the picture of one of the greatest oil-painters of his age, and thus to deprive himself of the principal advantage which he hoped to obtain by means of Sebastian del Piombo? If Michael Angelo had really painted this figure himself, Vasari would certainly not have omitted to mention this circumstance, as he loves to bring forward everything that tends to the honour of his master, the more so as Michael Angelo was still alive when Vasari published the first edition of his work in 1550, and very jealous in asserting what belonged to him. But, even in this edition, Vasari only says that Sebastian del Piombo executed this picture, "*sotto ordine e disegno in alcune parti di Michelagnolo.*" Lastly, the manner of laying on the colours, and the drawing, in the figure of Lazarus, do not differ in any respect from the other parts of the picture. It is very possible, however, that Michael Angelo assisted Sebastian del Piombo, who was not strong in anatomy, with a cartoon for this figure, which was the most important part of the picture. The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to Scripture. The grave-clothes, by which his face is thrown into deep shade, vividly excite the idea of the night of the grave which but just before enveloped him; the eye, looking eagerly from beneath this shade upon Christ his Redeemer, shows us, on the other hand, in the most striking contrast, the new life in its most intellectual organ. This is also expressed in the whole figure, which is actively striving to relieve itself from the bonds in which it was fast bound. His whole expression is, "My Lord, and my God!" The attitude of Christ, whose figure and expression are noble and dignified, is also very striking. With the left hand he is pointing to Lazarus, with the right to heaven, as if he said, "I have raised thee by the power of Him who sent me!" which again wholly coincides with Scripture. It would lead me too far to detail how, in the many other figures, gratitude, astonishment, conviction, and doubt, are expressed in manifold gradations. A very poetical landscape bounds the horizon, which is very high. We see that Sebastian del Piombo has in every respect done his utmost; for the execution is throughout solid and complete, and the colours of great depth and fulness of

tone. Yet the general effect of the picture is now rather spotty, for many of the shadows have become very dark, many bright colours are now too prominent; and, besides this, the whole surface is covered with a thick coat of old varnish and dirt. By a careful cleaning the picture would gain extremely; yet a reasonable hesitation is felt at touching such a masterpiece. But it must be deplored by every friend of art that this fine picture has been for years gnawed by worms, attracted by the paste used in transferring it to canvas, without anything having been done to remedy this evil. The picture remained in Narbonne till, as I have observed above, it was added to the Orleans Gallery. The Regent is said to have paid only 24,000 francs for it. When it passed over to England with the Orleans Gallery, Mr. Angerstein purchased it for 3500 guineas, on the first morning of the exhibition, at which only patrons of the art were admitted. Subsequently, Mr. Beckford, the possessor of the celebrated Fonthill Abbey, offered him 15,000*l.* sterling for it, probably the largest sum that had then ever been proposed for a picture. Mr. Angerstein, however, insisted that it should be guineas, or five per cent. more, upon which the negotiation failed. The picture was originally painted on panel, but has been transferred with great skill to canvas. It has the inscription, "SEBASTIANUS VENETUS FACIEBAT." I must add that in Vendramini's engraving the form of Lazarus is much more colossal and extravagant than in the picture, and gives an equally unfavourable and incorrect idea of it.

The Dream of Michael Angelo, as it is called (No. 8), from the Barberini Palace, is the best example that I have yet seen of this composition, which is so often met with in pictures and engravings. It is painted very much in the spirit of the designer, and, judging by the tone, may very well be of the later time of Sebastian del Piombo. On panel, 2 ft. 1 in. high, 1 ft. 9 in. wide. (Holwell Carr.)

ANDREA DEL SARTO is not so worthily represented. The Holy Family, from the Aldobrandini collection, to which his name is given (No. 17), is by one of his scholars, most probably Puligo. This heavy, exaggeratedly brown tone is not to be found in any of his authenticated pictures. If the smile of his children be sometimes affected, it never degenerates into the distortion of caricature, as here in the infant Jesus, whose excessively

clumsy body but ill agrees with the surname given to the master, "Andrea senza errore." The eyes of the Virgin have quite a sickly appearance. On panel, 3 ft. 6 in. high, 2 ft. 8 in. wide.

The portrait of a young woman, by Angelo Bronzino, though admirably painted, gives but little pleasure, on account of the flat and very dark shadows. On panel, 2 ft. $10\frac{3}{4}$ in. high, 1 ft. 7 in. wide. (Holwell Carr, No. 21.)

PIETRO PERUGINO.—The Umbrian school is here represented by a Virgin and Child adored by the little St. John (No. 181), on wood, 2 ft. $2\frac{1}{2}$ in. high, 1 ft. $5\frac{1}{2}$ in. wide; it belongs to the master's early time, and is painted in tempera, in a clear and light tone. The feeling in the Virgin and Child is touching; in the St. John naïve and candid; it recalls in form and taste that admirable picture by the master which has passed from the collection of the King of Holland into the Louvre.

RAPHAEL.—1. The Vision of a Knight (No. 213), on wood, 7 in. square, partakes essentially of the school forms of his master Perugino. This is a miniature in oils, of a wonderfully youthful and poetic charm. Judging of the stage of development from the crimson red on the drapery of Vanity, and from the tone of colour, I am inclined to assign the origin of this little gem to the year 1504, when Raphael made his first visit to Florence. Mr. Young Ottley obtained this picture from the Borghese Gallery at Rome, and sold it to Sir Thomas Lawrence, at whose death it passed into the hands of Sir Mark Sykes, and then into those of the Rev. Thomas Egerton, from whom the Gallery purchased it. It is fortunate that the sketch for this little picture has also been obtained by the National Gallery, so that the two may now be compared side by side.

2. St. Catherine (No. 168): on wood, 2 ft. 4 in. high, 1 ft. $9\frac{1}{2}$ in. wide. This is a specimen of his second and Florentine manner. In form and feeling no picture of the master approaches nearer to it than the Entombment, in the Borghese Palace, which is inscribed 1507. The modelling here is, however, not so careful, and the frequent use of hatchings very peculiar. Purchased by Mr. Day, the artist, from the Aldobrandini collection; thence it passed into the hands of Lord Northwick, and of Mr. Beckford, from whom it was purchased for the Gallery.

Raphael's third and Roman period, which exhibits his genius in

the highest development, is, in point of the historical department, very inadequately represented in a fragment of the cartoon of the Murder of the Innocents (No. 184); from which the tapestry in the Vatican was executed. Independent of the fact that Raphael's hand never touched this cartoon, it is very much injured, and chiefly painted over with oil-colour.* As there is but little hope of obtaining a more characteristic work of the master's best time, it becomes of the utmost importance that in the carrying out the plan for a new National Gallery more worthy of the English nation, and situated beyond the reach of an injurious atmosphere, a separate room should be set aside for the cartoons, now so unfavourably exhibited in Hampton Court; the public would then have the means of viewing Raphael in his glory, an opportunity only to be surpassed in Rome itself.

The department of Raphael portraits is also very inefficiently represented, for the portrait of Pope Julius II. (No. 27), ascribed to Raphael, the original of which is in the Pitti Palace, is an excellent old repetition from the Falconieri Palace; and, as is often the case with copies, is defective in keeping. The forehead appears too light compared with the dark, heavy tones of the other parts of the face. On panel, 3 ft. 6 in. high, 2 ft. 8 in. wide. (Angerstein.)

A Charity, with two children, by Giulio Romano (No. 44), formerly in the Aldobrandini collection, is a pretty specimen of the master. On wood, 10 in. high, by 13 in. wide. (Holwell Carr.)

BAROCCIO.—The celebrated Holy Family, called "La Madonna del Gatto" (No. 29), from the Cesari Palace in Perugia, is a striking proof how much the old religious spirit had already vanished about the middle of the sixteenth century. The chief intention of the picture is John the Baptist as a child, who teases a cat by showing her a bullfinch which he holds in his hand. The Virgin, Christ, and Joseph seem much amused by this cruel sport. All the heads are pleasing. The colouring is not so mannered as in other pictures by Baroccio, and the touch is remarkably flowing and delicate.

CARLO MARATTI.—The last painter of the Roman school is

* The drawing for this composition, formerly in the possession of the late Professor Poselger in Berlin, is decidedly not an original drawing by Raphael, as Passavant once asserted. That excellent critic has since convinced himself that it is of later date.

here favourably represented by the portrait of a cardinal (No. 174), which is remarkable for general truth, and for the beauty of the hands. On canvas, 3 ft. 11 in. high, 3 ft. 2 in. wide. Presented by H. Gally Knight, Esq.

PAOLO PANNINI.—A subject of ruins (No. 138) deserves notice as careful and clear. On canvas, 1 ft. 7½ in. high, 2 ft. 1 in. wide. (Ollney.)

GAROFALO.—1. From the Corsini Palace (No. 81), one of the very finest pictures by him that I have met with. On the sea-shore we see St. Augustine, a grave, energetic character, with a child, who gives him to understand that his endeavours to dive into the mystery of the Trinity are as vain as its own attempt to empty the ocean with a spoon. St. Catherine, a noble figure, of the finest expression of features, standing near him, looks up to the Virgin and Child, who appear in the clouds surrounded by angels. This picture is of that period of Garofalo's career in which he combined the powerful and full mode of painting by which Raphael's pupils from Bologna and Ferrara distinguished themselves above the others, with the more noble expression, the purer forms, and the grace of Raphael. On panel, 2 ft. 8 in. high, 2 ft. 1¼ in. wide. (Holwell Carr.)

2. A Holy Family (No. 170), including Elizabeth and the little St. John, and two other saints, with the First Person of the Trinity in glory, with angels. It was formerly in the private chapel of the Aldobrandini family at Rome, and in the Raphaelesque spirit of the composition, in the warm and clear colouring, and the charming carrying out, it belongs to the most attractive pictures by this master. On canvas, 2 ft. 6½ in. high, 1 ft. 11½ in. wide. (From the Beckford collection.)

MAZZOLINO DA FERRARA.—A Holy Family (No. 169). The style of this master, which is particularly characteristic of the school of Ferrara, is very remarkable for richness of composition and severity of style, great depth of colour, and, with the exception of the Virgin, for very attractive heads. On wood, 2 ft. 0¼ in. high, 1 ft. 6¾ in. wide. (Beckford.)

The same subject by him (No. 82), in which St. Francis is adoring the Infant, is very pretty. On wood, 1 ft. 9 in. high, 1 ft. 3½ in. wide. (Holwell Carr.)

BALDASSARE PERUZZI.—This is also a suitable occasion to

notice a large and beautiful drawing of the Adoration of the Kings (No. 167), executed in 1521, for Cardinal Giovanni Battista Bentivoglio, at Bologna; for although this master belongs properly to the Sienese school, yet this drawing partakes of that cinquecento feeling which was developed by Raphael; and in the numerous figures and whole style of conception I quite believe that the influence of that drawing may be traced which Raphael executed, probably in 1519, for the tapestry of the Adoration of the Kings, now in the Vatican. On paper; 3 ft. 8 in. high, 3 ft. 6 in. wide. This drawing, with Agostino Carracci's admirable engraving of it in 1579, was presented by Lord Vernon, in 1839, to the National Gallery.

A picture (No. 218) evidently from this drawing, though somewhat larger, presented by Edmund Higginson, Esq., is also attributed to Baldassare Peruzzi. This is an error, as not only is it far inferior in feeling to the drawing, but it differs totally from the acknowledged colouring of the master. Nor can I consider this to be the same picture which Girolamo da Treviso executed from the drawing above described, for the same Cardinal Bentivoglio, but am persuaded that it is the work of some Ferrarese master, with much affinity to Mazzolino da Ferrara, only harder and gaudier, and of an exaggerated red in the flesh-tones. Although I have seen several pictures by the same hand, I have not yet succeeded in tracing the name.

The most splendid ornaments of the Gallery are the four pictures of the Lombard school,—a school which, for knowledge of chiaroscuro, rounding of forms, and aërial perspective, is entitled to the palm above all others.

CORREGGIO.—Of the three works by this master, the Ecce Homo (No. 15) is, without dispute, that in which there is the most depth of feeling. By means of five half-figures, and in a space of only 3 ft. 2 in. high, and 2 ft. 7½ in. wide, this subject is here represented with greater intensity and completeness than in any other picture with which I am acquainted. The noble features of the countenance of Christ express the utmost pain, without being in the least disfigured by it. Correggio alone could so paint this dark, tearful expression of the eyes. How striking is the holding out of the fettered hands, which are of the finest form! as if to say, "Behold, these are bound for you!" The Virgin

Mary, who, in order to see her Son, has held by the balustrade which separates him from her, is so overcome by excessive grief at the sight, that she sinks fainting. Her lips still seem to tremble with weeping, but the corners of the mouth are already fixed; it is involuntarily open: the arched eyelids are on the point of covering the closing eyes; the hands with which she has held fast let go the balustrade. She is supported by Mary Magdalen, whose countenance expresses the tenderest compassion. In the foreground to the left, the fine profile of a soldier indicates a feeling of pity. On the right, Pilate looking out of a window in the middle distance, and pointing to the Christ, is necessarily of least importance in the scene. In all other respects, too, this picture is one of Correggio's best; all the forms are far more severe and noble than usual; the execution admirable. The whole is painted with a full brush, and the colouring is of extraordinary power and depth. The effect of the pale countenance of the Virgin is enhanced by the contrast of the dark blue cloak which is drawn over her head like a veil. If it be one of the highest objects of art so to purify and elevate, by the beauty of the representation, the most painful suffering, that the sight of it produces only a soothing and consolatory effect, Correggio has here attained that object in an astonishing degree. Unfortunately, the picture has suffered not a little by cleaning and repairs. In the left arm of Christ, and still more in the right hand of Mary Magdalen, the bluish under-painting is too apparent, and injures the harmony. Mengs attributed this picture to the earlier time of Correggio, and I am further inclined to agree with Pungileoni, who fixes the date at 1520. Correggio, it is true, was then only 26 years old, but, nevertheless, in the zenith of his art. Nor was this surprising when we remember that his great altar picture with St. Francis, in the Gallery at Dresden, was painted in 1514, when he was only in his 20th year. How highly the Carracci esteemed this work appears from a copy by Lodovico, in this gallery, and an engraving by Agostino of the year 1587. Formerly in the possession of the Counts Prati of Parma, subsequently in the Colonna Palace at Rome, it then passed into the possession of Murat, King of Naples, of whose widow the Marquis of Londonderry bought it at Vienna. It is painted on panel.

2. The Education of Cupid (No. 10). In this picture Correggio

appears in a very different light. Here the aim was to produce the utmost loveliness; and this he has attained in the figure of Venus. Leaning with her left arm on the stem of a tree, she stands slightly bending forward, and, archly looking at the spectator, points with her right hand to the little Cupid, who, seen in profile, is with childish simplicity eagerly endeavouring to read a paper which Mercury, seated on the ground, holds out to him. Her figure is of slender, fine proportions; the attitude of the beautiful limbs of the most graceful flow of lines, with all the parts at the same time so modelled in the clearest and most blooming colours, that Correggio may here be called a sculptor on a flat surface. To produce this roundness gradations in an impasto of the most solid kind, reflections, and cast shadows, are here employed with the greatest art and the most exquisite refinement. The countenance is not so satisfactory; it is deficient in nobleness both of form and expression. Though the drawing is far more correct than in many pictures by Correggio, yet the right corner of the mouth, and the thumb of the right hand, are not all that might be wished; the hand itself, too, has a bad effect, as the third and little finger are not seen. It is very remarkable that Venus is here represented with a large pair of gay wings. The figures are advantageously relieved by the foliage of the background; and where the verdure of the leaves is still distinguishable, it is of astonishing force and depth. Compared with the Correggios at Dresden, this picture approaches most in form and painting to the St. Sebastian. It has experienced singular changes of fortune, connected in a remarkable manner with the vicissitudes of earthly greatness and splendour. In all probability painted for the Gonzaga family, it passed with the Mantua collection into the gallery of King Charles I. On the sale of that collection it went to Spain, where it long adorned the gallery of the Dukes of Alba; thence it came into the possession of the Prince of Peace; and when his collection was about to be sold by auction at Madrid during the French invasion, Murat secured it for himself on the morning of the day fixed for the sale, and took it with him to Naples. After his death his widow carried it to Vienna, where it was purchased by the Marquis of Londonderry. In its present position it has at length found a resting-place, and is secured for ever to England. So many changes were necessarily attended with much injury,

which was also necessarily followed by repairs; so that the late Madame von Humboldt, who saw the picture in the Alba collection at Madrid, laments its wretched condition in her accurate and sensible remarks on the treasures of art at that time in Spain. It has certainly, to say the least, not been improved since. Independent of the smaller re-touchings that occur in almost all the parts, through which, however, the original colour everywhere appears, larger and heavier ones extend particularly over the light side of the right leg of Venus, over the right side of the body, and both the legs of Mercury. A very dark re-touch under the nose of Venus is especially offensive. I am, however, firmly convinced that these re-touches have been unnecessarily extended, and that the picture is in essential particulars still sound; so that a restorer like our Schlesinger, who, in addition to the other necessary qualifications, has the very rare one of being an able painter, would bring this fine picture very near its original state. It is painted on canvas, 5 ft. 1 in. high, 3 ft. wide; the figures three-fourths the size of life. It has been early and repeatedly copied. Thus, there is a copy at Sans Souci; another, which was also in the possession of the Prince of Peace, at Paris, where it is erroneously taken to be the original. Notwithstanding their injured state, I cannot think the price of 11,500*l.* for these two capital pictures by Correggio too high.

3. The Holy Family (No. 23), known by the name of "La Vierge au Panier," which was formerly an ornament of the royal gallery at Madrid, and during the French invasion of Spain was obtained by Mr. Wallace, an English painter, and in the year 1813 in vain offered for sale in England for 1200*l.* The picture passed subsequently into the Lapeyrière collection in Paris; and when that collection was sold by auction on the 19th of April, 1825, it was knocked down to Mr. Nieuwenhuys, senior, for 80,000 francs, who soon afterwards sold it to the National Gallery for 3800*l.* This certainly appears a very high price for a picture only 13 in. high and 10 in. wide. It is, however, a work of the rarest delicacy. Never perhaps did an artist succeed in combining the most blissful, innocent pleasure with so much beauty as in the head of this Child, who is longing with the greatest eagerness for some object out of the picture, and thus giving the mother, who is dressing it, no little trouble. But her countenance expresses the highest joy at the vivacity and

playfulness of her child. In the landscape which forms the background Joseph is working as a carpenter. Near the Virgin stands a basket, from which the picture has its name. This picture bears in all its parts the stamp of the later period of Correggio. The local colour is far less powerful and bright than in the two preceding pictures, but much more broken. The gradation of the half tints to the background excited the admiration of Mengs, when he saw the picture in the apartments of the Princess of the Asturias; and is a proof of a delicacy of eye and perfection of mechanical skill, which appear like a miracle, and, among all painters, was possessed in this degree by Correggio alone. There are, however, many of the exaggerations of his later days. The smile of the Virgin borders on affectation; the position of her right hand, and combination of her left with the hand of the Child, are by no means happy; her left foot is too indistinct. Unhappily this gem, presented by Charles IV. to the Prince of Peace, has been injured in some parts by cleaning; hence the right hand of the Child has lost its rounding and form, and the right leg, which is stretched out, is confounded too much with the body. On panel, 1 ft. 1½ in. high, by 10 in. wide.

Two groups of angels, larger than life (No. 7 and 37), are old copies of the frescoes in the cathedral at Parma, and, from the originals being in so bad a condition, are very valuable. They were formerly in the collection of Queen Christina; then in the Orleans Gallery; and finally in the Angerstein. Christ on the Mount of Olives is also an old copy of Correggio: on the authority of Mr. West and Sir Thomas Lawrence, who declared that it was the original, Mr. Angerstein paid an Italian 2000*l.* for it. The original is in the collection of the Duke of Wellington.

PARMIGIANINO.—The fourth capital picture of the Lombard school is the altar-piece (No. 33), which, as Vasari informs us, was painted in the year 1527, at Rome, by this master, by order of Maria Bufalina, for the church of S. Salvatore in Lauro, in Città di Castello. This was probably the picture which so engrossed the painter that he knew nothing of the taking of Rome by the troops of the Constable Bourbon, till some German soldiers, entering his work-room with a view to plunder, were so astonished at the sight of the picture, that they themselves protected the artist against the ill-treatment of other soldiers. After the earthquake in Città di Castello, in 1780,

it was purchased by M. Durno, and afterwards came into the possession of Mr. Hart Davis, who paid 6000*l.* for it. For size (11 ft. 6 in. high, by 4 ft. 11 in. wide) and subject it is one of the chief works of the master. There is something grand and poetical in the design, representing the Virgin in glory with the infant Christ; below them, St. John the Baptist, with his back turned towards the spectator, and, pointing upwards with the most fervent enthusiasm, as announcing Christ. The beautiful head of the infant Christ is worthy of Correggio, and the figure approaches that master in delicacy of relief. St. John, on the other hand, is most solidly painted in glowing golden tones, and is of prodigious effect. In the affected and extravagant attitudes we clearly see the vain endeavour to combine the grandeur of Michael Angelo, in form and motion, with the graceful flow and the relief of Correggio. The least satisfactory part of the picture is St. Jerome asleep—a figure very ungracefully foreshortened—who is supposed to behold all that we have above described in a vision: some parts, too, which have been badly retouched, injure the effect. This picture is, notwithstanding, worthy of admiration for the astonishing perfection of execution, especially when we consider that Parmigianino was only twenty-four years of age when he painted it. On panel; presented by the British Institution.

Of the Venetian school,* which surpassed all others in Italy in individuality of conception, and truth of nature in the colouring, here are also some admirable works.

TITIAN.—Bacchus and Ariadne (No. 35), one of the three pictures so highly extolled by Vasari, painted about the year 1514, for Alphonso Duke of Ferrara. How much more poetical in conception, noble in expression, and ideal in forms, does Titian appear in this picture, painted in his thirty-seventh year, in the full vigour of his powers, than in many of his later works! The hurried step, and the expression of surprise with which Ariadne, hastening along the sea-shore, looks round at Bacchus, are extremely graceful and animated, and form an admirable contrast to the god, who, glowing with youth and strength, boldly

* The National Gallery has recently obtained a Giorgionesque picture at the sale of Mr. Samuel Woodburn's collection, June, 1853. "The Adoration of the Virgin. The Virgin seated with the Infant, St. Joseph at her side; his arm resting on a stone plinth a Venetian general, in steel and chain armour, kneeling, a page holding his horse a convent seen in the landscape background."—*Catalogue of Mr. Woodburn's sale.*

leaps from his car to overtake her. In the train of Bacchus is a Bacchante with a tambourine, remarkable for grace, and a little Satyr dragging the head of a deer after him, with an expression of childish pleasure. The landscape, with the refreshing coolness of the sea, on which the ship is still seen after which Ariadne has been gazing, with the serene sky, the blue mountains, and the dark foliage of the trees, is of singular beauty. The execution is throughout very complete,—all the parts are carefully rounded and blended. Ariadne is painted in the brightest, most transparent golden tones; Bacchus in a full sun-burnt tone. On a vessel is the inscription TICIANUS, F. This picture, 5 ft. 8 in. high, and 6 ft. 2 in. wide, is painted on canvas. At the time of the French invasion it was purchased by Mr. Day from the Villa Aldobrandini, and brought to England by Mr. Buchanan. The two other pictures,—the Arrival of Bacchus in Naxos, and a Sacrifice to the Goddess of Fertility, now adorn the Museum of Madrid. A fourth picture, the Assembly of the Gods, of the same series, in which, however, only the fine landscape is by Titian, and the figures by Giovanni Bellini, is now at Rome in the Camuccini collection.

2. An Adoration of the Shepherds (No. 4), from the Borghese Palace, is painted in the clear golden flesh tones which distinguish Titian's earlier pictures. It is probably but a little later in point of time than the "Vierge au Lapin" in the Louvre. There is the same simplicity in the characters and the expression; but in this picture both are more noble and more in keeping with the subject. In all the principal parts it is in excellent preservation. 3 ft. 5½ in. high, 4 ft. 8 in. wide. (Holwell Carr.)

3. The Rape of Ganymede (No. 32), from the Colonna Palace, an octagon picture, 5 ft. 8 in. in diameter, painted on canvas, and originally, without doubt, intended for a ceiling; this is an admirable work by the master. Titian here has proved, not only that he was able, when the subject required it, to draw the figure greatly foreshortened, but that he understood, what is much more rare, how to avoid disagreeable distortions. The effect of the handsome boy, coloured in the fullest golden tone, every part being carefully rounded, contrasted with the powerful black eagle which is flying away with him, is admirable. (Angerstein.)

A picture which is extremely pleasing from the naïveté of the

characters, and the striking effect of light and shade, representing a musician teaching a boy to sing, and two other persons, is here also called a Titian. (No. 3.) On canvas, 3 ft. 2 in. high, 4 ft. 1 in. wide. (Angerstein.) I was formerly disposed to attribute this picture to Giorgione, to whom it has some affinity in composition and feeling. But after the close examination which the present position has permitted, I am convinced that it is by one of his more inferior imitators. Giorgione himself would never have committed such faults in drawing as are displayed here in the arm of the girl leaning on the shoulder of the man.

Lastly, a very good school copy of the celebrated composition, so often met with, of Venus and Adonis, from the Colonna Palace, is considered here as an original by Titian (No. 34). The heavy tone of the landscape, which has become very dark, and is now quite indistinct, would prove at once that it is a copy; but it is also well known that the picture painted by Titian in 1548, for Ottavio Farnese, passed afterwards into the possession of the kings of Spain, and is now one of the ornaments of the Royal Gallery at Madrid. (Angerstein.)

Here are two portraits by Sebastian del Piombo, who, when not under the influence of Michael Angelo, did not depart from his original character as a painter of the Venetian school.

1. This picture is said to represent himself and his patron, Cardinal Hippolito de' Medici. (No. 20.) On panel, 4 ft. 6 in. high, 3 ft. 8 in. wide. It is very unequal in execution. His own head, the character of which is dignified, and the tone glowing, is as excellent as that of the Cardinal is feeble, which makes one rather doubtful with respect to the whole picture. (Holwell Carr.)

2. The portrait of a female, represented as a saint (No. 24), is far superior. There is but little truth in the colouring, but it is uncommonly harmonious throughout. Notwithstanding the noble features of this rather colossal portrait, I do not think it is the celebrated portrait of Giulia Gonzaga, of which Vasari says, speaking of the heavenly beauty of the lady, that it was a divine picture, and the best portrait by Sebastian del Piombo; and which was sent to Fontainebleau to Francis I. This picture, as well as the preceding, comes from the Borghese Palace.

TINTORETTO.—St. George and the Dragon. A very clever and peculiar picture (No. 16) by this unequal master, who in his best

works nearly approached Titian, while in his sketchy pictures, darkened by age, he assisted in producing the decline of Venetian art. In the middle distance of a sunny landscape, where mountains of a picturesque form extend along the sea-shore, St. George is seen contending with the Dragon. In the princess, who is the principal figure in the foreground, alarm is admirably expressed in the attitude of the head. Contrasted with the golden tones which usually predominate in Titian's landscapes, this picture is in a cool, greenish, silver tone. 5 ft. 2 in. high, 3 ft. 3 in. wide. (Holwell Carr.)

PAUL VERONESE.—1. Here is no specimen, properly speaking, which displays this master in his own brilliant sphere,—those magnificent representations, the subjects of which are only nominally taken from the domain of historical painting—such, for instance, as the Marriage at Cana, in the Louvre. The Consecration of St. Nicholas as Bishop of Myra (No. 25), from the church of S. Niccolo de' Frari, in Venice, is, however, well calculated to show his thorough understanding of chiaroscuro. The angel, which is spirited in motive, descending from heaven with a mitre and crozier, interrupts in some measure, by the too brilliant drapery, the harmony of the whole. On canvas, about 9 ft. high, and 5 ft. 6 in. wide. (British Institution.)

2. Europa (No. 97), a small picture from the Orleans Gallery, more simple than the well-known composition of this subject, copies of which from this master are so frequently met with, appears to advantage from the clear bright colouring, and a certain elegance in the forms. 2 ft. 3 in. high, 1 ft. 1 in. wide. (Holwell Carr.)

A Martyrdom of St. Peter (No. 41), formerly in the Orleans Gallery, ascribed to Giorgione, and here also retaining that name, appears to me to be too poor a composition for that great master. (Holwell Carr.)

Of the Carracci and their followers here are several pictures, for the most part of a cabinet size, among which, however, are some that do great honour to that school, which, towards the end of the sixteenth century, succeeded in restoring the art of painting, then greatly degenerated in Italy, to a high degree of perfection; though they remained far below the great masters of the time of Raphael in beauty, solidity, and naïveté.

ANNIBALE CARRACCI.—St. John the Baptist in the Wilderness, in a stooping attitude, filling his cup from a fountain which issues from a rock. (No. 25.) Independent of the admirable drawing, the solid impasto, and the warm brownish flesh-tint, this picture has nobler forms, and more animation of expression, than many others of this master. The background is a poetical landscape in the style of Titian. 5 ft. 5 in. high, 4 ft. 1 in. wide. (Angerstein.)

2. St. Peter, flying from Rome, and meeting Christ on the Appian Road, asks, "Lord, whither goest thou?" and receives for answer, "To Rome, to be crucified." (No. 9.) The master has very clearly expressed this answer by the action of Christ and by its effect upon Peter. This small picture, 2 ft. 6 in. high, and 1 ft. 10 in. wide, is admirably executed throughout, and is very remarkable as an instance of the eclectic treatment of the Carracci. In the masterly drawing, especially in the outstretched arm of Christ, we recognise the study of Michael Angelo; in the impasto, the finely broken harmonious tone of the flesh, and in the reflections and the delicate observance of aërial perspective, the study of Correggio. Now, though the distinguishing qualities of two of the greatest masters are in this manner happily combined, yet each of the two is much greater in his own simplicity. In the heads especially the artist falls far short of his two models; these are very well formed, on a general principle of beauty, but unmeaning and cold in expression. (From the apartments of the Prince Aldobrandini in the Borghese Palace.)

1 & 2. Two small oblong pictures, said to have once ornamented a harpsichord, give evidence of the ingenious and humorous manner in which Annibale treated mythological subjects, for which he found so ample a field in the Farnese Palace. In one of them (No. 94) Pan, a corpulent, unwieldy figure, is crouched in blissful indolence, listening, with schoolmaster-like gravity, to the music of his pupil, the young Apollo, who is trying his skill on a reed-pipe. His slender, youthful form, and the half-timid, half-arch expression, forms an amusing contrast to Pan. On panel, 1 ft. 2 in. high, 2 ft. 8 in. wide. (Angerstein.) In the other (No. 93), two Satyrs are amusing themselves by lifting up the unwieldy Silenus in a hide, in order that he may reach a bunch of grapes. Two children have climbed up the vine and have got possession of the deli-

cious fruit. These two pictures are from the Lancelotti Palace. The drawing is masterly, and they are painted in a method which gives them the effect of frescoes. On panel, 1 ft. 9½ in. high, 2 ft. 11 in. wide. (Holwell Carr.)

5 & 6. Two admirable landscapes, a hunting party from the Giustiniani Gallery (No. 63), on canvas, 4 ft. 5 in. high, and 3 ft. 5 in. wide, and a water party from the collection of Prince Allamare, in Naples (No. 56), on canvas, 3 ft. 1½ in. high, 4 ft. 4½ in. wide, which last has much resemblance with a poetical landscape by Annibale in the museum at Berlin, give a very favourable impression of the ability of this master in this branch of the art. Under the influence of Titian's landscapes, and of Paul Brill, who was so justly esteemed by him, Annibale acquired that grandeur of composition, and beauty of outlines, which had so great an influence upon Claude and Gaspar Poussin. The numerous admirably-drawn figures give a peculiar charm to his landscapes.

AGOSTINO CARRACCI.—As stately specimens of the monumental form in which this master treated such mythological subjects, I may here advert to the two cartoons (Nos. 147 and 148) for the Triumph of Galatea, and Cephalus and Aurora, in the Farnese Palace at Rome; presented to the National Gallery by Lord Ellesmere.

A Susannah with the Elders (No. 28), from the Orleans Gallery, ascribed to Lodovico Carracci, appears to me to be too heavy in the colouring and too feeble in the expression for that master. (Angerstein.)

DOMENICHINO.—This greatest scholar of the Carracci in poetical invention, genuine feeling for nature, warmth and transparency of colouring, and solidity of execution, is here not unworthily represented.

1. Erminia with the Shepherds (No. 88), a picture 4 ft. 10 in. high, and 7 ft. wide, conceived more in the spirit of Tasso than I have hitherto seen in representations of this subject. The expression of goodness and of maiden timidity in the beautiful face of Erminia, the attention of the aged shepherd, and the surprise of the three pretty children, are very attractive, and well accord with the blooming colouring and the cheerful landscape. This picture was brought from Italy to England under the name of Annibale Carracci, but has been justly assigned to Domenichino. (Angerstein.)

The landscapes of Domenichino, which are very successfully conceived in the spirit of his master, Annibale Carracci, are characterised by historical subjects, which fill a more or less important place in them. Of such there are three here.

2. A morning landscape (No. 48), with the figures of Tobit and the Angel, is very spirited, and of great poetical beauty. From the Colonna Palace. On copper, 1 ft. 5½ in. high, 1 ft. 1 in. wide. (Holwell Carr.)

3. A very rich landscape, with St. George and the Dragon (No. 75); the beautiful light and shade, the clearness and brightness of the tone, and the finished execution, render this picture very pleasing. The horse of the saint is however but indifferent. On panel, 1 ft. 8½ in. high, 2 ft. 1 in. wide. (Holwell Carr.)

4. The Martyrdom of St. Stephen (No. 77) is careless, scattered, and poor in composition. The head of the saint, however, is noble in expression, and the effect of the whole powerfully harmonious. On canvas, 2 ft. 1 in. high, 1 ft. 7 in. wide.

GUIDO RENI.—The other chief scholar of the Carracci is here amply represented. By means of the richness of his invention, the elegance of his forms, the grace of his movements, and the excellent keeping and lightness of his execution, he exercised, more than any other master of this school, the greatest influence over the painters of the succeeding generation. I take the more important of his pictures here in the order in which they may be supposed to have been painted.

1. The Coronation of the Virgin (No. 214), a rich composition, with refined forms, and numerous beautiful heads. The carefulness of the execution, with hard outlines and a great gaiety of colouring, indicates an early period of the master. It has the effect of an enamel painting. Formerly in the Royal Gallery at Madrid, whence it passed into the possession of Sir Thomas Lawrence, then into that of Mr. Wells, of Redleaf, who bequeathed it to the National Gallery. On copper, 2 ft. 1¾ in. high, 1 ft. 6¾ in. wide.

2. The Magdalen (No. 177). Of all the pictures of this subject by Guido this one occupies the first place in point of unusual warmth of feeling, bright and clear colouring,—a happy union between the golden hair and the red drapery—and soft and careful finishing. Formerly in the Orleans Gallery, and purchased from Sir Simon Clarke, 1840. On canvas, 2 ft. 7 in. high, 2 ft. 3 in. wide.

3. Perseus and Andromeda (No. 87). Somewhat empty in composition, and not happy in motives. The clear and delicate colouring, in which this picture agrees with its duplicate in Devonshire House, is now much obscured by a thick brown varnish.

4. Venus adorned by three Hours (No. 90). This successful composition, which is very graceful in motives and carefully executed, is seen to disadvantage from the greenish tint which has come over the flesh tones. A pendant to the foregoing picture, and once in the collection of Charles I. Both presented by King William IV. in 1836. On canvas, 9 ft. 3 in. high; 6 ft. 9 in. wide.

5. Lot and his Daughters (No. 193). The figures, which are larger than life, are remarkable for simplicity and dignity, and the shadows are very deep but heavy, and of a cold tone. On canvas, 2 ft. 9½ in. high; 4 ft. 10½ in. wide.

6. The companion to it, Susanna and the Elders (No. 196), is still colder and greyer in the shadows, harder in the forms, and less happy in the composition and characters. The great artistic merits of Guido's pictures can hardly palliate their frequent coldness of feeling. Formerly in the Lancellotti Palace at Rome. The first picture was purchased in 1844, the second in 1845; both from the Penrice collection. On canvas, 3 ft. 10 in. high; 4 ft. 11 in. wide.

GUERCINO.—A Christ lamented by two Angels (No. 22), from the Borghese Palace, deserves particular mention. This small picture is equally commendable for the lively feeling, which is not common in this master, the beauty of the composition, the clearness and depth of the powerful colouring, and the finished execution. On copper, 1 ft. 2½ in. high, 1 ft. 5½ in. wide. (Holwell Carr.)

The tendency which Albano developed in the school of the Carracci is at present only represented by three pictures by his skilful imitator PIETRO FRANCESCO MOLA. A Riposo, bequeathed by Lord Farnborough (No. 160), is particularly distinguished for poetic feeling and careful execution. On canvas, 1 ft. high, 1 ft. 6 in. wide. Also a landscape with a Leda (No. 15), from the same collection, and a Preaching of St. John (No. 69), bequeathed by Lieut.-Colonel Ollney, deserve notice.

Christ with his Disciples (No. 172), formerly in the Borghese Palace, is a specimen of that tendency to follow nature alone, without any discrimination as to choice, or regard to the moral

requirements of the subject, of which Michael Angelo da Caravaggio was the founder. But, however unsatisfactory the figures here may be, the broad and masterly treatment which gained that master so many admirers is worthy of notice. On canvas, 4 ft. 7 in. high, 6 ft. 5½ in. wide. (Presented by Lord Vernon.)

CLAUDE LORRAINE, the favourite painter of the English, who, for the noble and pure taste of his compositions, may be called the Raphael, and, for his art in the distribution of the lights and his refined knowledge of aërial perspective, the Correggio, of landscape-painting; the Gallery contains admirable works by him of different periods, and of various kinds of composition. Three of those seaports in which magnificent buildings, ships, and a number of figures are introduced, are preserved here As the architecture of the buildings is by no means happy, the lineal perspective sometimes incorrect, and the figures in part ill drawn, and in some respects not in proportion with the other parts, these pictures are not among those in which Claude appears to the greatest advantage. Their chief charm consists in the magical effect of light and shade; the sun being represented soon after its rise from the ocean, or shortly before its setting, thus affording not only a contrast of brilliant lights and dark cast-shadows, but enabling the painter to express a delicate gradation from the bold foreground to the remote, indistinct distance.

1. (No. 5.) Fishermen employed in the foreground drawing their nets ashore, others in fastening their boats; the sea being already agitated, and the afternoon sun, which gilds the ridges of the waves, surrounded by misty, glowing clouds, which indicate an evening storm. A lofty lighthouse, projecting into the sea, has a remarkably striking effect among the other buildings. Inscribed "Claudio inv., Roma, 1644." Painted for the Cardinal de' Medici. Liber Veritatis, No. 28. The execution is careful, and all the forms very decided. On canvas, 3 ft. 3 in. high, 4 ft. 3 in. wide. (Angerstein.)

2. St. Ursula with her virgins on the steps of a magnificent temple, on the point of embarking (No. 30). Numerous buildings and trees extend along the harbour; a fresh morning breeze curls the waves and agitates the trees. The effect of the bright, cheerful morning light on all objects is given with the greatest delicacy of gradation, and is exceedingly refreshing. The execution is how-

ever less spirited and free than in other pictures of the master; the figures very poor, even for him. From the Barberini Palace, with the name and the date inscribed, 1646. Liber Veritatis, No. 54. On canvas, 3 ft. 8 in. high, 4 ft. 11 in. wide. (Angerstein.)

3. Embarkation of the Queen of Sheba. This is far superior to both the foregoing, nay, the most beautiful picture of this kind that I know; painted for his patron, the Duke de Bouillon (No. 14). The effect of the morning sun on the sea, the waves of which run high, and on the masses of building which adorn the shore, producing the most striking contrast of light and shade, is sublimely poetical. The water is painted with extraordinary depth and fullness; the execution is very solid and careful, and at the same time free, combining the distinctness of the forms in the foreground with the tenderest gradation of the different planes of distance and the most delicate harmony of the whole. Here the master appears in all his glory. It is inscribed, "CLAVDE GE. I. V. FAICT POVR SON ALTESSE LE DVC DE BOVILLON, ANNO 1648, A ROMA." On canvas, 4 ft. 11 in. high, 6 ft. 7 in. wide. Liber Veritatis, No. 114. (Angerstein. This gentleman purchased it of the picture-dealer Erard from Paris.)

Of landscapes, properly so called, in which the water acts only a subordinate part, here are four. These pictures have sometimes a highly poetical, sometimes an idyllic charm.

4. Sinon brought before Priam;* the largest of the four (No. 6). In some respects this picture is in a style unusual with Claude. The general tone of the rich landscape, in which mountains alternate with plains and water, is unusually cool, and admirably expressive of the freshness of the morning air. The cloudy sky throws shadows on the scene, by which the most diversified effects of light are produced. The foreground is remarkably forcible, the distance extremely tender; the figures, however, are stiff. Painted, 1658, for the Ghigi family. Liber Veritatis, No. 145, and painted in 1648. 3 ft. 9 in. high, 6 ft. 2½ in. wide. (Holwell Carr.)

5. Narcissus in solitude indulging his unhappy passion over a piece of still water, the banks of which are surrounded with rocks and lofty trees, and observed only by the disconsolate Echo and another Nymph (No. 19), painted 1644. This coolness and retire-

* This picture is also called The three mighty men bringing water to David.—2 Samuel xxiii. 16.

ment are contrasted poetically, on the other side of the picture, with an extended view where the sultry afternoon sun strongly lights the ruin of an old castle; in the distance is a seaport town extending along a bay. It is seldom that Claude has introduced figures from mythology so perfectly in harmony with the landscape as in this picture. The execution is very careful, but the colouring much weakened by the coat of dirt which covers the picture. Liber Veritatis, No. 77. From the Delmé collection. On canvas, 3 ft. 1 in. high, 3 ft. 11 in. wide. (Sir George Beaumont.)

6 & 7. Two small pictures—the one representing Hagar with Ishmael and the Angel* (No. 61; Liber Veritatis, No. 106), and the other a goatherd with his flock (No. 58)—are of the most poetic charm of nature. The chief subject consists of noble trees, which in the middle distance have entirely the appearance of studies from nature. These pictures differ much from his usual manner, both in the execution, which is much in detail, and in the general tone. The figures are by another hand, and far better than Claude was able to paint them. Each 1 ft. 8 in. high, 1 ft. 4½ in. wide. (Sir George Beaumont.)

8. A small picture, with the death of Procris (No. 55). This is very fine in the effect of the warm light, but also of an unusual character. On canvas, 1 ft. 3 in. high, 1 ft. 7 in. wide. (Sir George Beaumont.)

9. The Marriage of Isaac and Rebecca (No. 12). I had formerly considered this to be a copy of Claude's celebrated Mill in the Doria Palace. The editor of the catalogue of the National Gallery has proved, however, that this picture has many points of difference, and especially in the figures. Having since then closely examined each, I have come to the conclusion that the one here is also by Claude, though only to be ranked as a replica, and is far heavier and duller in colour, and gaudier in the figures, than the picture in the Doria collection.

On the other hand repeated examinations have left me doubtful whether the landscape with Cephalus and Procris (No. 2) be really painted by Claude. For though the composition, which is very beautiful, is in the Liber Veritatis (No. 91), and also bears the name and date 1645, yet I never saw a Claude of so slight a body, of such dull colouring in the middle ground, and so feeble in

* Also called the Annunciation.

the figures. On canvas, 3 ft. 4 in. high, 4 ft. 5 in. wide. (Angerstein.)

GASPAR POUSSIN.—This collection affords also honourable evidence of the predilection of the English for Claude's great contemporary, whose conception of nature is of a perfectly opposite character. If, in the finest pictures by Claude, nature appears in such bright cheerfulness and clearness as to put us in mind of the passage of Homer where he says of the Islands of the Blessed,—

> " Joys, ever young, unmix'd with pain or fear,
> Fill the wide circle of the eternal year;
> Stern winter smiles on that auspicious clime,
> The fields are florid with unfading prime;
> From the bleak pole no winds inclement blow,
> Mould the round hail, or flake the fleecy snow;
> But, from the breezy deep, the blest inhale
> The fragrant murmurs of the western gale"—
>
> *Odyssey*, Book iv.

Poussin, on the other hand, appears to greatest advantage when he shows the elements in the most violent convulsion—when the tempest sweeps over the land—when the lightnings flash through the dark clouds—and when man and beast anxiously seek refuge from the storm. In such pictures he produces with his southern scenes the same feeling in the spectator which Goethe so powerfully describes for the northern :—

> " When in the wood the howling tempest brawls,
> The giant pine beneath its fury falls;
> O'erthrows the neighbouring stems, that sink around,
> While with the crash the echoing hills resound."

Even when Poussin represents nature in a state of repose, yet the clouded sky, with its detached lights and the dark masses of forest, excites a feeling of melancholy, which, however, is always pleasing and soothing, and frequently, from the grandeur of the outlines, of the sublimest kind. For no master, like Poussin, ever rendered the middle ground so important, or understood to unite it so picturesquely with the lines of his distance: in the choice of his figures, too, he is always happy—in execution spirited and correct.

There are masterpieces of both kinds in this Gallery.

1. The celebrated Land-storm, from the Lansdowne collection (No. 36), well known by the engraving by Vivares. Here the bright light of the horizon only makes us more clearly perceive the

effect of the tempestuous gloom which envelops all besides. We can almost hear the wind rushing through the trees—one of which is already broken asunder and lying on the ground. A single ray of light illumines a building which crowns an eminence in the middle distance, and at the same time shows a shepherd, who, with his flock, is hastening to seek shelter. On canvas, 4 ft. 11 in. high, 6 ft. wide. (Angerstein.)

2. A storm, with Dido and Æneas (No. 95), is still more spirited and bold in composition, and very clever in the motives of the figures. Unhappily the picture has become very dark. This fate has befallen, in a greater or lesser degree, most of Gaspar Poussin's pictures, from the circumstance of his painting on a dark red ground, so that the ground appears through. From the Falconieri Palace. 4 ft. 10 in. high, 7 ft. 4 in. wide. (Holwell Carr.)

3. This is the finest picture by Poussin here (No. 31); it belongs, however, to the second class. Seldom, perhaps, have the charms of a plain, as contrasted with hilly forms overgrown with the richest forests, been so well understood and so happily united as here, the effect being enhanced by a warm light, broken by shadows of clouds. In the foreground is Abraham leading Isaac to sacrifice. Nature appears here in her noblest and grandest form. This picture, which came from the Colonna Palace, justifies the high reputation which it there enjoyed. It was subsequently in the Lansdowne collection. On canvas, 5 ft. 3 in. high, 6 ft. 6 in. wide. (Angerstein.)

4 & 5. No other painter has represented views in the environs of Rome with such an elevated taste and so fine a feeling for the picturesque in the choice of the points of view, as Gaspar Poussin. This is proved by two companion pictures from the Corsini Palace. A view of Aricia (No. 98) affords in a high degree the charm of a union of beautiful natural scenery with the habitations of man, seen in the simple, pleasing lines which Italian villages offer. A view of the distance has a mysterious, soothing charm of melancholy. The other, the Lake of Albano, with the path with evergreen oaks along it (No. 68), gives the feeling of the solitude of the forest, which is enhanced by the shepherd with his flock. Both pictures are very carefully painted, and the colouring uncommonly fresh. On canvas, each 1 ft. 7 in. high, 2 ft. 2 in. wide. (Holwell Carr.)

6. A mountainous landscape (No. 161), with a waterfall and

snow-topped hills, characterised by great poetry of feeling and beauty of line. Formerly in the Colonna Palace. On canvas, 1 ft. 7 in. high, 2 ft. 2 in. wide. (Lord Farnborough.)

I have here mentioned Claude and Gaspar Poussin as belonging to the Italian school, because both, though born in France, received their education as artists at Rome, where they lived and laboured as such.

SALVATOR ROSA, the third member of this great triumvirate of landscape-painters who flourished in Rome contemporaneously in the 17th century, has also, since my first visit, found a place here. Although compared with Claude and Gaspar Poussin, he takes but a third place, still his originality is decided, and in some respects great. Himself of a passionate and wild temperament, his art partakes of the same character. He delights in all that is lonely and fearful in nature; the figures he introduces are those of robbers, soldiers, and mariners, while his broad and bold execution, with a full body of colour, and generally dark masses of shadow, fully corresponds with the subjects. At the same time he occasionally painted pictures of cheerful character and delicate finish.

1. A landscape (No. 184) with Æsop's fable of Mercury and the Woodman; this is particularly attractive for the finely executed contrast between the deep, cool, and melancholy depth of the forest in the foreground, with the glow of evening light on the hilly distance. Much of the keeping, however, is unfortunately lost by the subsequent darkening of his colours, a frequent occurrence in his pictures. On canvas, 4 ft. 1½ in. high, 6 ft. 7½ in. wide. (Formerly in the Colonna Palace, and purchased in 1837).

NICHOLAS POUSSIN.—Here are several pictures by this distinguished painter of the French school.

1. A cheerful dance of Fauns and Bacchantes is interrupted by a Satyr (No. 62). This is one of the finest of his pictures. The composition is of the greatest unity and clearness, and full of the most ingenious and happy ideas. Two children are particularly charming, striving to reach a bunch of grapes, which one of the Bacchantes, of the most slender and delicate form and graceful attitude, holds up in her hand. But what especially distinguishes this picture from many others by Poussin, equally excellent in composition and drawing, is the great variety and truth of nature in the heads, which, with his love of the antique,

have too often a coldness and uniformity which weaken the interest. Besides this the impasto is very solid, the execution extremely careful, and the colouring of remarkable freshness, brightness, and clearness in every part. In perfect preservation. Painted for Cardinal Richelieu. It was subsequently in the Calonne collection. On canvas, 3 ft. 3 in. high, 4 ft. 8 in. wide. (Purchased of Mr. Hamlet for 2000*l.*)

2. A Bacchanal (No. 42), from the Barberini Palace; notwithstanding masterly drawing, happy motives, and a fine landscape, this is too scattered and confused in lines to bear a comparison with the preceding. On canvas, 4 ft. 8 in. high, 3 ft. 1 in. wide. (Angerstein.)

3. A sleeping Nymph surprised by a Satyr (No. 91) is very elegant in the design, and very carefully executed in a clear tone, but too free. (Holwell Carr.)

4. Cephalus and Aurora (No. 65) belong to the more usual works of the master. On canvas, 3 ft. 2 in. high, 4 ft. 3 in. wide. (Bequeathed by G. J. Cholmondely, Esq.)

5. The Plague of Ashdod (No. 165) is a very good repetition of the picture in the Louvre, but, as in that also, the red ground has come so much through that the keeping is lost. This circumstance proves that it was executed soon after the original picture—1630, and probably for the Colonna family, to whom the original belonged. Among the most touching motives is the well-known one by the Greek painter Aristides, though rudely rendered here, namely, the father taking away the child from the plague-stricken and dying mother. The heads are multifarious and animated in character, the drawing masterly. On canvas, 4 ft. 3 in. high, 6 ft. 8 in. wide. (Presented by the Duke of Northumberland.)

6. Perseus with the Medusa head turning Phineus and his companions into stone (No. 83). Whatever the admirers of this picture may say, it appears to me one of the most tasteless by the great master. Stone figures in coloured garments, and in the most lively and picturesque action, are entirely opposed to all the laws of art for the subject of a picture. Independently also of this, it is impossible to recognise in this confused composition and mean character of drapery the profound knowledge and noble style so admirable in Poussin. On canvas, 5 ft. 6 in. high, 8 ft. wide. (Presented by Lieut.-Gen. W. Thornton.)

7 & 8. The noble style of this master as a landscape-painter also is here proved by two pictures; in the one (No. 39) the interest is divided between the landscape and the interesting foreground of nymphs and satyrs with the infant Bacchus. On canvas, 2 ft. 6 in. high, 3 ft. 1 in. wide. Bequeathed by G. J. Cholmondely, Esq. In the other, which has great poetic charm, the feeling of solitude is increased by the figure of Phocion, who is bathing his feet. On canvas, 2 ft. 6 in. high, 3 ft. 4 in. wide. (Sir George Beaumont.)

SEBASTIAN BOURDON.—The versatile powers of this master are here seen in that walk of historical landscape-painting in which he imitated Nicholas Poussin. The picture here (No. 64) represents the Philistines sending back the ark of the covenant to the Jews. The poetic feeling in the composition and lighting of this work justify the high opinion which Sir Joshua Reynolds entertained of him. On canvas, 3 ft. 5 in. high, 4 ft. 5 in. wide. (Sir George Beaumont.)

The French genre-painting of the 18th century is not totally unrepresented here. The Four Ages, by NICHOLAS LANCRET (Nos. 101-104), are very pleasing pictures; he approaches his model, Watteau, in warmth and clearness of tone, though he remains his inferior in spirit of touch. On canvas, each picture 1 ft. 1 in. high, 1 ft. 5½ in. wide. (Ollney.)

A seaport, by JOSEPH VERNET, the well-known French marine painter of the 18th century, is excellent in composition and drawing, but oversmooth in execution, and gaudy in colouring. On copper, 2 ft. 0½ in. high, 2 ft. 9½ in. wide. (Simmons.)

The absence of Spanish pictures * in this gallery is now supplied by valuable works by the three principal masters of the school—Murillo, Velasquez, and Zurbaran.

While the Italian school reached its zenith in the 16th century, the Spanish school did not attain its full vigour till the 17th, and then under the decided influence of the Netherlandish and Venetian painters. But while we trace the Netherlandish school in the realistic tendency and truth of nature in colouring, which the Spanish painters developed in the highest degree, we see how far they departed from the Venetian school in the representation of

* Two portraits (No. 89) attributed to Velasquez are not only not by this master, but so inferior as to deserve no notice here. A boy also (No. 74) called Murillo is equally valueless.

sacred subjects, in which they exhibit that visionary and fantastic mode of conception peculiar to the Spaniards, assuming, according to the nature of the subject or of the painter, alternately a stern and gloomy, an earnest, or sometimes a sentimental character. In subjects from common life a great breadth of humour is perceptible.

VELASQUEZ.—1. Philip II. chasing the wild boar (No. 197) is the title of a large landscape with numerous small figures, among which, in an enclosure of heavy monotonous colour, the king is by no means conspicuous. The figures in the foreground are very spiritedly conceived, and treated with masterly breadth; also the wooded heights in the distance, with here and there a flat patch among them, lighted with great truth. Nevertheless the monotonous flat space in the picture destroys the interest and gives an empty effect. The opportunity, however, of obtaining a large specimen by this master from the late Lord Cowley, to whom Ferdinand VII. had presented this picture, was not to be neglected, since all the chief works of Velasquez are in possession of the Spanish Crown, and as such unalienable. On canvas, 6 ft. 2 in. high, 10 ft. 3 in. wide.

2. Adoration of the Shepherds. An altarpiece from the collection of Spanish pictures formerly in the possession of Louis Philippe. This picture displays in every part that bold realistic tendency which distinguished Velasquez, and which, assimilating with a similar tendency in Murillo, is not united with the religious feeling which characterised that master. The pretty child is of the utmost transparency, but the head of the Virgin very insignificant. Nor is there any feeling of genuine adoration expressed in the heads, which are otherwise portrait-like and animated. The shepherdess, who is carrying a basket, is remarkable for an elevated and beautiful motive. The hen that is offered by the boy recalls Weenix's truth of nature. Excepting the warmly-coloured male heads, the whole subject, including the landscape, is of a cool tone. The treatment is highly masterly and very careful.

MURILLO.—The Holy Family (No. 13). This picture, which was painted by the master for the Pedroso family, is a very remarkable and characteristic specimen. The heads do not rise above the character of portraits—that of St. Joseph has something weak and sentimental, while the First Person of the Trinity

is altogether wanting in appropriate expression. On the other hand the look of childlike innocence and inspiration in the head of the youthful Christ is very attractive. The effect of the whole picture is pleasing from the harmonious golden tone, while the lower half displays more style in arrangement than is usually found in Murillo. On canvas, 9 ft. 6 in. high, 6 ft. 10 in. wide. (Purchased, 1837.)

2. This picture (No. 176) is also very characteristic of the master, and of the mode of conception proper to the whole Spanish school. No one, but for the banner of the Agnus Dei which lies below, would recognise in the pretty Spanish boy, joyously embracing a lamb, the realization of the words of the Baptist, "Behold the Lamb of God." The execution is unusually careful, but the flesh tones less clear, and the background disagreeably dark. On canvas, 5 ft. 5 in. high, 3 ft. 7 in. wide. (Formerly in the Robit collection, and purchased of Sir Simon Clarke, 1840.)

ZURBARAN.—A kneeling Franciscan (No. 230). The stern and gloomy religious character of part of the Spanish school is fully exemplified in this picture.

JAN VAN EYCK.—Two pictures by this master, who, with his brother Hubert, first brought the realistic tendency in art to the highest pitch of perfection, now worthily commence the Netherlandish school. No. 222 is the portrait of a man of mature years, in black fur garments, and with a large mass of drapery of a rich red on his head. On the frame is the inscription, "JOHES DE EYCK, MEFECIT MCCCC 33 21 Octobris." Above, the motto, "Als ich xan." Admirably drawn and painted in his yellow-brown flesh tones with the utmost truth and animation, and so highly finished that the single hairs on the shaven chin are given. On wood, 10¼ in. high, 7½ in. wide. (Purchased from Lord Middleton's collection.)

2. Full-length portraits of Jan van Eyck and his wife, standing in a room with rich accessories (No. 186). It bears the inscription, "Johannes de Eyck fuit hic, 1434." This valuable picture, for which the governess of the Netherlands, Mary, daughter of Charles V., gave a yearly pension of 100 gulden to a barber in Brussels, is not only executed with the greatest truth and life in every portion, even to the reflection of the figures and room in a

circular mirror, but represents on the frame of the mirror the ten moments from the life of Christ, which notwithstanding their exceeding diminutiveness, are very clearly rendered. The picture also presents a fine general effect and a deep and rich chiaroscuro, which is the more remarkable considering the period. On wood, 2 ft. 9. in. high, 2 ft. 0½ in. wide. (Purchased from Major-General Hay, in 1842.)

A portrait (No. 193) here ascribed to a contemporary of Holbein is, in my opinion, attributable rather to Nicholas Luvidel, called Neufchatel, a native of Mons (Bergen) in Belgium. I recognise the same feeling in the disposition of forms, and in the colouring, especially in the grey shadows, as in the certainly finer picture by this master in the gallery at Munich (No. 124), which is inscribed with the name of the artist, and 1561. On wood, 3 ft. 2 in. high, 2 ft. 5½ in. wide. (Purchased in 1845.)

RUBENS.—We are here enabled to form a just idea of the universal genius of this great master, in subjects from the sacred writings, from mythology, in allegory, and landscape.

1. The Brazen Serpent (No. 59), one of Rubens' chefs-d'œuvre. This subject has given scope to his momentary and forcible action in those who are suffering from the bite of the serpents. The rich composition, which belongs to his earlier time, and displays his excellences in the most spirited way, by the warm and brilliant harmony of colours and bright golden flesh-tones, is entirely executed by himself. On canvas, 6 ft. 2 in. high, 8 ft. 10 in. wide. (Formerly in the Marana Palace at Genoa, and purchased of B. H. Owen, Esq., in 1837.)

2. The Judgment of Paris (No. 194) is another chef-d'œuvre by the master in the department of mythology. The composition is well balanced, and the forms unusually free from exaggeration. The colouring as powerful in its warm harmony, as it is clear and true. The allusion to the evils which ensued from this judgment is given quite in the spirit of Rubens, by the figure of Discord in the air. This picture belongs to the middle time of the master. On wood, 4 ft. 9 in. high, 6 ft. 3 in. wide. (Formerly in the Orleans Gallery, and purchased from the Penrice collection in 1844.)

3. Peace and War; the celebrated picture which Rubens painted for Charles I. (No. 46) when residing at the court of

that monarch, in the year 1630, as mediator between Spain and England. He endeavoured in this picture to represent, in reference to his diplomatic mission, the blessings of peace, as protected by wisdom and valour. You may remember, from my essay upon Rubens, in Von Raumer's Historical Almanac,* that I am no great admirer of his rather coarse and uncouth allegories. Thus, in the present instance, the blessings of peace are represented in a gross manner by a beautiful woman with a child at her breast, and by a Satyr shaking fruit from his cornucopia. These figures, however, with two other women and children, are among the finest things that Rubens ever painted, for the beauty of the heads, the feeling of nature in the careful execution, the fulness and clearness of the bright, golden tone of the flesh. The figure of Minerva keeping off Mars and the Harpies is of inferior merit. After the dispersion of Charles I.'s collection, where it was valued at 100*l.*, it passed into the Doria collection at Genoa, from which Mr. Irvine purchased it, in the year 1802, for 1100*l.* In the same year the Marquis of Stafford bought it of Mr. Buchanan for 3000*l.*, and presented it in the year 1827 to the National Gallery. On canvas, 6 ft. 5 in. high, 9 ft. 8 in. wide.

4. An interesting proof of the impression which the art and the people of Italy made upon Rubens is afforded by a careful study executed in that country for a very rich composition from the legend of St. Bavon relieving the poor (No. 57). The characters of the heads are more refined, more noble, and more diversified than usual; the tone of the colouring is warm, but less transparent. From the Carega Palace at Genoa. On panel, 3 ft. 5½ in. high, 5 ft. 5½ in. wide. (Carr.)

5. The Rape of the Sabines (No. 38), a picture highly admired by connoisseurs, did not please me much. Notwithstanding the great bustle and confusion I miss the fire of the master, the boldness, the energy, the expression of the impulse of the moment, which are so very striking in the Battle of the Amazons, and in the small Last Judgment, at Munich, and in many other representations of such highly animated scenes. The touch, too, is less spirited, the transitions more scumbled, the local tones of the flesh browner; perhaps once in the collection of Charles I. It was

* A translation into English by R. R. Noel, edited by Mrs. Jameson, 1840. London, Saunders and Ottley.

formerly in the possession of Madame Boschaert at Antwerp. On canvas, 5 ft. 7 in. high, 7 ft. 9 in. wide. (Angerstein.)

6. A sketch (No. 187) for the centre compartment of the ceiling of the banqueting-hall in the palace at Whitehall, representing the apotheosis of King James I., is spirited, and, for a sketch, very carefully executed. On wood, of a circular form, 2 ft. 1 in. in diameter. Formerly in the possession of Sir David Wilkie. (Purchased in 1843.)

7. A large landscape (No. 66), in the style of the "Going to Market," at Windsor, but still richer, with a view of the Château de Stein, the residence of Rubens, near Mechlin, showing as in a magic mirror the beautiful and fertile scenery of Brabant in all its luxuriant verdure, illumined by the morning sun. All that art could effect by means of single trees and by shadows of clouds, to produce variety in an extensive level surface, is done here, while the execution is so minute that singing birds are seen upon the trees: the landscape is also enlivened by numerous figures of men and animals. From the Balbi Palace at Genoa. On wood, 4 ft. 5 in. high, 7 ft. 9 in. wide. (Sir George Beaumont.)

8. Another and smaller landscape (No. 157), of slight but very clever treatment, belongs to those which Bolswaert engraved for the smaller set of Rubens' landscapes. The great charm of this picture is the glowing evening light, with the rays of the sun—an effect as bold as it is poetical. On wood, 1 ft. 7 in. high, 2 ft. 9 in. wide. (Lord Farnborough.)

9. A Holy Family (No. 67), which, after the death of Rubens, remained in the possession of his widow; this is certainly his composition, but is much too coarse in execution, and too heavy in colouring, to have been painted by his hand.

VANDYCK.—Portrait of Gevartius (No. 52). Of the three pictures by Vandyck, this is by far the finest, and wholly differs from the usual portraits of this master. The rather simplified, but very decidedly rendered forms, are expressed with the utmost skill, and so freely painted that the spirited touches of the brush may be seen. The admirable gradations are produced in a full local tint, which is very like Rubens. The swimming moisture of the eyes is wonderfully given. The marking of the bones and the modelling give the picture a very energetic effect, resembling sculpture. On panel, 2 ft. 7 in. high, 2 ft. 2 in. wide. (Angerstein.)

The name of Gevartius is certainly wrong; for of the two persons known by that name, the canon, John Gevartius, died in the year 1623, when Vandyck was in Italy. He cannot have painted it before he set out on that journey, for this is not the performance of a young man of twenty years of age. Neither can it be Caspar Gevartius, the intimate friend of Rubens; for he was born in 1593, and therefore only thirty-three to thirty-eight years of age, in 1626-1631, which is the period when this picture was painted; for after that Vandyck painted in a different manner, and also this portrait is that of a man from fifty to sixty years of age, with grey hair.

2. Three figures, half-lengths (No. 49), one of whom is called Rubens, though in fact it has but little resemblance to him, did not much please me. Perhaps this may be owing to the dull state of the picture, for Sir Joshua Reynolds, in whose possession it formerly was, is said to have valued it highly. On canvas, 3 ft. 9 in. high, 3 ft. 9 in. wide. (Angerstein.)

3. St. Ambrose refusing to allow the Emperor Theodosius to enter the church at Milan (No. 50) is a free repetition, on a reduced scale, of the great picture by Rubens in the Gallery of the Belvedere at Vienna. This fine picture is of the early time of Vandyck; it combines the great clearness and brightness of colouring, which he retained from the school of Rubens, with his own more tender harmony and more refined feeling for nature. From the collection of Lord Scarborough. On canvas, 4 ft. 10 in. high, 3 ft. 9 in. wide. (Angerstein.)

4. A study of horses (No. 156), among which the painter has evidently had the horses of Achilles in view, is very spirited and animated. On wood, 3 ft. 6 in. high, 2 ft. 11 in. wide. Formerly in the possession of Sir Joshua Reynolds. (Lord Farnborough.)

REMBRANDT.—Though there are none of those larger works by this master, which, by their striking effect, attract the attention of the spectator even at a distance, yet the six pictures by him in the Gallery are admirably calculated to give an idea of his wonderful originality in many respects.

1. By far the finest is (No. 45) the Woman taken in Adultery—nay, of all Rembrandt's cabinet pictures, it perhaps holds the first place. In general, we admire in the pictures of this master the magical effect of the deep chiaroscuro, the bold conception, and the

admirable handling. Here, however, it is not only the bright, full, golden tone by which the principal figures are relieved from the dark background, that attracts us, but the beauty and distinctness of the composition, the appropriate expression of the heads, the refined feeling, and the delicate execution, combined with the most solid impasto. How far more intense is the expression of sympathy in Christ, and of repentance in the woman, in spite of the ordinary, nay, ugly form of the countenances, than in the most beautiful forms taken from the antique, and composed according to general principles of beauty, as seen in the works of Mengs; and also of other esteemed painters who have acted upon a theory of beauty, but whose compositions are deficient in that animation and glow of life which the true feeling of the artist, as called forth by his subject, can alone breathe into them! Rembrandt has here made a remarkable use of his skill as a colourist in rendering the subject intelligible. The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ, which, next to her, is the most strongly lighted, and so on to Peter—to the Pharisees—to the soldiers—till at length it perceives in the mysterious gloom of the Temple the High Altar, with the worshippers on the steps. This masterpiece is inscribed with Rembrandt's name, and the year 1644. He painted it for Jan Six, Heer van Vromade. It subsequently came into the possession of the well-known Burgomaster Six. On panel, 2 ft. 9 in. high, 2 ft. 3 in. wide. (Angerstein.)

2. An Adoration of the Shepherds (No. 47), in which the light proceeding from the Child has a most magical and warm effect, which is rendered particularly striking by the dark figure of a shepherd kneeling in the foreground, directly against the brightest light. Compared with the divine light, that in the lantern of one of the shepherds is hardly perceptible. The arrangement of the eleven figures which form this composition displays the greatest skill. The main stress is here laid on the action and the effect; the handling is therefore broad and sketchy, and the countenances not individually made out. Inscribed with name and date 1646. On canvas, 2 ft. 1 in. by 1 ft. 10 in. (Angerstein.)

3. Few of Rembrandt's pictures prove his talent for the conception of the sublimest subjects of the Bible in so high a degree as the sketch in chiaroscuro of a Descent from the Cross (No. 43). The expression of the Virgin fainting at the sight of the dead

Christ stretched on her knees, is, in depth and elevation of feeling, worthy of Raphael. The idea of making the Repentant Thief look down from his cross, full of gratitude and veneration, upon Christ, is also quite original and affecting. On the other hand, we must renounce even the most modest pretensions to nobleness of form or countenance. The lights are in a warm yellow, the shadows in a clear brown tone. On panel, 1 ft. 1 in. high, 10½ in. wide. (Sir George Beaumont.)

4. A woman (No. 54), by no means beautiful, wading through a piece of water, and raising her clothes that they may not become wet, is, considered as a painting, perhaps the finest of all the six pictures. The impasto, and tenderly blended middle tints in which the nude is modelled, remind us of the wonderful mechanical skill of Correggio, and prove the great affinity of these two eminent colourists in this point, however different in other respects was the course they pursued. Inscribed with the name of the master, and the date 1644. On panel, 2 ft. high, 1 ft. 6¼ in. wide. (Holwell Carr.)

5. A Rabbi (No. 190). Seldom has this great colorist given such decision to his forms. Here the shape of the bones may be easily traced. This, with the masterly execution and fine golden tones of light, render this picture a worthy companion to the so called Gevartius by Vandyck. On canvas, 2 ft. 6 in. high, 2 ft. 2 in. wide. (Formerly in the possession of the Duke of Argyle, and purchased in 1844, at the sale of Mr. Jeremiah Harman's collection.)

6. Portrait of Rembrandt, by himself (No. 221), in a red brown coat, bordered with fur, a cap on his head, and the hands folded together. Both the age of the portrait, and the whole style of the broad execution, assign this masterly picture to the latest period of the painter. It is distinguished from other portraits of Rembrandt by being in full light, and thus enabling him to display the skilful modelling with which he treated the truthful and transparent local tones of the flesh. On canvas, 2 ft. 9 in. high, 2 ft. 3½ in. wide. (Purchased in 1851, at the sale of the late Lord Midleton's pictures.)

7. The portrait of a Capuchin Friar (No. 166), presented by the Duke of Northumberland, is of less importance.

8. The portrait of a Jew (No. 51) is an admirable specimen of

that energetic conception, and of that broad, masterly style of painting with glowing flesh-tones, which, contrasted with dark masses of shadow, produce so surprising an effect in Rembrandt's pictures. On canvas, 4 ft. 6 in. high, 3 ft. 4 in. wide. (Sir George Beaumont.)

9. A landscape, with Tobit and the Angel (No. 72), shows how he gratified, even in this branch of art, his inclination for the strongest contrasts of light and shade. An evening sky, of extraordinary warmth and clearness, is contrasted with shady trees, which, however, have become so black, that they appear like a shapeless mass. The execution is very broad. On panel, 1 ft. 10 in. high, 3 ft. 4 in. wide. (Holwell Carr.)

GERARD DOW.—The portrait of the artist, by himself (No. 192). This is an animated and delicate picture, but differs in tone and touch from his usual works, while in both it approaches Teniers. This is the more obvious in comparing this portrait with one by himself of about the same age, in the collection of Baron Steengracht, at the Hague. On wood, of an oval form, 7½ in. high, 5¾ in. wide. (Formerly in the Paignon Dyonval collection, and purchased in 1844, at the sale of Mr. Jeremiah Harman's collection.)

NICHOLAS MAAS.—This favourite scholar of Rembrandt, so justly popular in England, is here well represented by three pictures.

1. The Cradle (No. 153) is an excellent specimen of warm harmony of tone. The flesh tones vie with the red carpet in glow of colour. The execution is very solid. On wood, 1 ft. 3½ in. high, 1 ft. 0½ in. wide.

2. The Dutch *ménage* (No. 159): the masterly finish is here combined with a highly naïve conception. (On wood, 1 ft. 1½ in. high, 11½ in. wide. Both pictures bequeathed by Lord Farnborough.)

3. The Idle Servant-maid combines with the brightest and sunniest light more subject. A girl is looking out laughingly at the spectator, drawing his attention to a cookmaid, who is sitting sleeping, surrounded by her scattered utensils. A cat is about to steal a duck ready for the spit. Behind, in chiaroscuro, are the family at table. Inscribed with name and 1655. This picture is one of the chefs-d'œuvre of the master, who, for warmth of tone and excellent impasto, is worthy to be called the Cuyp of genre-painters. On wood, 2 ft. 3½ in. high, 1 ft. 9¼ in. wide. (Simmons.)

A picture by the little-known genre-painter, Geritz van Herp, who evidently formed himself after Rubens, is distinguished for unusual clearness, lightness, animation of figures, and carefulness of execution. The subject is Monks at the door of a convent, distributing bread to the poor. On wood, 2 ft. $7\frac{3}{4}$ in. high, 3 ft. $9\frac{3}{4}$ in. wide. (Simmons.)

DAVID TENIERS the younger.—The great Flemish master of genre-painting is also represented here by three good pictures.

1. The Music Party (No. 154), and 2, Peasants drinking (No. 158), display, with the exception of the warm tones of the flesh, those peculiar and pleasing cool tones which characterized him between the years 1640 and 1650. These are companion pictures. On wood, 10 in. high, 1 ft. $1\frac{1}{2}$ in. wide.

3. The Money Changers, man and wife, is a singular specimen of the master, both for the unusually large scale of the figures and for the very clear and warm colouring, which approaches that of Ostade. On canvas, 2 ft. $0\frac{1}{2}$ in. high, 2 ft. 9 in. wide. (All three pictures bequeathed by Lord Farnborough.)

CUYP.—Of the painters interesting both for landscape and animals, this master is the representative. His pictures, like those of so many of the great Dutch landscape-painters, afford a sufficient proof that the charm of a work of art lies far more in a profound and pure feeling for nature, and in the knowledge and masterly use of the means of representation which art supplies, than in the subject. For otherwise how would it be possible, from such monotonous natural scenery as Holland presents, where the extensive green levels are broken only by single trees and ordinary houses, and intersected by canals, to produce such attractive variety as their pictures offer? How could it happen that so many pictures, even by eminent masters, such as Jan Both and Pynaker, who represent the rich and varied scenery of Italy, in which the finest forms of mountains and waterfalls, with beautifully wooded plains, in the most agreeable variety, charm the eye, have less power to touch our feelings than the pictures of Cuyp, Ruysdael, and Hobbema? In grandeur of conception and knowledge of aërial perspective, combined with the utmost glow and warmth of the misty or serene atmosphere, Cuyp stands unrivalled, and takes the same place for Dutch scenery as Claude Lorraine for the Italian, so that he might justly be called the Dutch Claude. In impasto, breadth, freedom,

and execution, he has, on the other hand, much resemblance to Rembrandt.

1. Landscape with the bright golden tone of the morning light reflected in the clear river, which flows through the slightly varied ground. In the foreground two cows are reposing; a shepherdess is in conversation with a horseman; around her a flock of sheep and three dogs. The whole breathes coolness, cheerfulness, and rural tranquillity. (No. 53.) The master is seen to great advantage in this excellent picture. On canvas, 4 ft. 4 in. high, 6 ft. 6 in. wide. (Angerstein.)

VAN DER NEER has a chef-d'œuvre here (No. 152) which may claim a place next to the foregoing. The effect of the evening sun in this admirable picture is carried out with masterly power. It is distinguished also above other pictures by the same master, by a greater body of colour, and a broader and at the same time more careful execution. It is inscribed with the monogram of Van der Neer, and also with the name of Albert Cuyp, by whom the figures have been most happily introduced. A milkmaid, with a red dress, is admirably brought in at the lightest part of the picture. On canvas, 3 ft. 11 in. high, 6 ft. $3\frac{1}{2}$ in. wide. Formerly in the Erard and Lucien Bonaparte collections. (Bequeathed by Lord Farnborough.)

The best Dutch horse-painter, Philip Wouvermans, is here seen only through the medium of his pupil, JAN VAN HUCHTENBURGH, whose battle-piece (No. 211) is remarkable for transparency and care. On wood, 1 ft. $4\frac{3}{4}$ in. high, 1 ft. 11 in. wide.

Ruysdael is also only represented here by his scholar DECKER, whose landscape (No. 134) is warmly coloured and carefully executed. On wood, 2 ft. 1 in. high, 1 ft. 7 in. wide. (Ollney.)

JAN VAN GOYEN has one good picture here (No. 137), though it is, unfortunately, in a very dirty state. He is a master who, in point of pure feeling for nature, excellent drawing, and lightness of touch, deserves to be a greater favourite with the English, to whom his insipid greens, however, appear to be very unattractive. On wood, 1 ft. 4 in. high, 2 ft. wide. (Ollney.)

That group also of Dutch landscape-painters who have taken a foreign and generally an Italian nature for their model, may be in some measure studied here.

A picture attributed to JAN BOTH (No. 71), which on my former

visit hung too high to admit of examination, I can now confidently pronounce to be an excellent specimen of that master. The fine mountainous landscape and fresh morning light is very attractive to the eye. On canvas, 3 ft. 9 in. high, 5 ft. 3 in. wide. (Sir George Beaumont.)

2. Another wooded and mountainous landscape by the same (No. 209), with the Judgment of Paris, in very delicately treated figures by CORNELIUS POELEMBURG, is somewhat monotonously grey for a Both. On canvas, 3 ft. 3 in. high, 4 ft. 3½ in. wide. (Simmons.)

To the same class of pictures belongs one (No. 203) by BARTHOLOMEW BREENBERG, with the Finding of Moses. This is a careful and transparent picture, and one of pretty effect. On wood, 1 ft. 4½ in. high, 1 ft. 10½ in. wide. (Simmons.)

Nor are the marine painters unrepresented here. Two small pictures by WILLIAM VAN DE VELDE the younger (Nos. 149 and 150) were bequeathed by Lord Farnborough; a BACKHUYSEN, not of a remarkable character (No. 204), by Mr. Simmons; and a seaport—Rotterdam (No. 146)—by ABRAHAM STORCK, a careful and harmonious picture, by Lieut.-Col. Ollney.

Finally, I cannot pass over a barn-door family (No. 202), by HONDEKOETER, who here unites a peculiar transparency with his usual truth and power of execution.

Even the German school, which usually finds few admirers out of its own land, is here represented by two pictures, by favourite artists of the 18th century. The one is the Wandering Musician, by DIETRICH (No. 205), a skilful imitator of various masters. This is painted in the manner of Adrian van Ostade. The composition is well known, by means of Wille's engraving, while the picture itself is distinguished by a power, solidity, and transparency, seldom seen in Dietrich's works. On wood, 1 ft. 5¼ in. high, 1 ft. 1 in. wide. (Simmons.)

The other is Religion surrounded by the Virtues (No. 139), by ANGELICA KAUFMANN. This allegory is very illustrative of the effeminate but agreable talent of this lady artist, and displays a warm colouring and careful execution. This generally feeble and studied style of art no longer satisfies the taste of our day. On canvas, 7 ft. high, 9 ft. wide. (Presented by Mr. Forbes, for whom the picture was painted.)

LETTER XI.

THE PICTURES OF THE ENGLISH SCHOOL IN MARLBOROUGH HOUSE.

Pictures of the English school in Marlborough House — The Vernon Gallery —Inquiry into the causes of the late development of painting and sculpture in England — Hogarth — Sir Joshua Reynolds — Benjamin West — Wilson — Gainsborough — Romney — Recent improvement in the English school — The arts not necessarily excluded from the Protestant Church — Modern English painters in the Vernon Gallery. — Historical painters: Hilton — Etty — Sir Charles Eastlake — Maclise — Herbert — Hart — Horsley — Ward. — Subject-painters: Sir David Wilkie — Mulready — Leslie — Newton — Johnstone — Charles Landseer — Redgrave — Egg — Goodall — Bird — Collins — Webster — Uwins — Penry Williams. — Portrait-painters: Sir Thomas Lawrence — Phillips — Pickersgill. — Animal-painters: Sir Edwin Landseer — Ward — T. S. Cooper. — Landscape-painters: Turner — Bonnington — Constable — Sir Augustus Calcott — Stanfield — E. W. Cooke — Lee — Linnell — Creswick — Nasmyth. — Architectural painter: D. Roberts. — Flower-painter: Lance. — The school of miniature-painting — Enamel-painting — The school of water-colours — Sculpture.

THE admirable collection of modern English pictures presented to the nation by the liberality of Robert Vernon, Esq., having found no appropriate space for exhibition within the building in Trafalgar Square, it was decided to place, not only this collection, but all the pictures of the English school of the 18th century belonging to the National Gallery, in a suite of rooms granted for that purpose in Marlborough House. Lovers of art have now the opportunity of examining the course of English art, from its first development in 1730 up to the present day, in a series of distinguished works by the best painters.

This is a suitable occasion for inquiring into the reasons why the real school of painting and sculpture arose so late in England as compared with other nations, and also why it has developed those peculiarities which distinguish it from other schools? I have already shown, in my observations on English miniatures—with which, be it remarked, some larger pictures still preserved

correspond—that the English, up to the middle of the 15th century, had developed a certain degree of originality in painting, while many works in their Gothic ecclesiastical buildings testify the same in the department of sculpture. I have pointed out that in the wars of the Houses of York and Lancaster may be traced the chief interruption to the further progress of native art, which then gave place to an imitation of Netherlandish art, at that period in the most flourishing state of development, and which, in its realistic tendency, coincided the more with the foregone English school. But when once an original and indigenous mode of art is supplanted by a foreign style of superior development, it becomes doubly difficult to revive it, and in this case the difficulty was increased by the number of excellent Netherlandish artists who continued to flourish in England under English patronage: so great a genius as Holbein under Henry VIII.; so able a portrait-painter as Sir Anthony More under Queen Mary; and a whole succession under Elizabeth and James I. How was it possible that the long-discouraged native art should contend against such agencies as these? Thus, if it be clear that the great and original talents for art, of which the English gave such ample proof, were by this means hindered in that further and riper development which took place in the 16th century so conspicuously among the Italians, and, next after them, among the Germans, Netherlanders, and French, it is no less true that the national feeling for art found vent in that form of which language is the expression—namely, in the richest emanations of poetry. This sister art is, from various reasons, less affected by political disturbances or public calamities, and less dependent on external support. She does not require expensive mechanical aids, nor by any means the same outward encouragement; nor is the maintenance of a school, in the strict sense of the word, with all its personal and living traditions and its scientific and technical endowments and advantages, necessary as a condition of existence to the art of poetry, though indispensable to the other arts. Hence we find the original tendency of English poetry, as it showed itself in Chaucer in the 14th century, continuing in the 16th century in Spenser, and attaining its fullest development in Shakspeare. This great genius presented to us, as in a magic mirror, the romantic spirit of the middle ages, just when

that period had come to an end; while he became the founder of a new epoch in poetry, of which profound thought, bitter irony, and intellectual humour are the chief elements. Precisely in this Janus-like, double character—embodying a great past and divulging a pregnant future—lies the true and undying significance of Shakspeare, and the wondrous spell he exercises, and ever will exercise, over every impressionable heart, while any feeling for the great, the noble, and the beautiful exists. In this great man, therefore, the national genius for art found its golden age. He was to the English what the cinque-cento age was to the Italians. Whether the formative arts would have attained to such an elevated rank in England as they did in Italy and the Netherlands it is impossible to say, but I am convinced that considerable originality and excellence would have been developed. That no original English art, however, should have been developed in the 17th century—a time which saw a second rich harvest of painting in the Netherlands, an important period of art in France, and a considerable revival at all events in Italy—that even this century should have done nothing for England, is a fact for which I think sufficient reasons may be alleged. Although so distinguished a foreign artist as Vandyck enjoyed the chief English patronage under the protection of the art-loving King Charles I., yet such valuable masters as Old Stone and Dobson, as well as the admirable miniature-painters Isaac and Peter Oliver, although they attached themselves to the manner of that great painter, testify the existence of very considerable native powers, from which an original school of English art would doubtless have sprung, had not the reign of Puritanism under Cromwell intervened. If that dark, narrow, and joyless spirit, inimical to every species of art, interrupted even the feeling for the drama, so deeply rooted in the English, and so highly cultivated from the time of Shakspeare, how should the struggling germ of the formative arts be expected to have survived? By the time of the Restoration, in 1660, the English had assumed quite a different character. We no longer find them the same joyous, cheerful, and poetic people, who delighted in innocent games and jubilees, and whom Shakspeare has so spiritedly described to us, but we find them rather a narrow, serious, reflective, and prosaic nation. To this was now added that element of frivolity imported by Charles II.

from France, an element not only quite foreign to the English character, but destructive to all real feeling for art, and which, favoured by the Court, influenced also the literature of the day. From this combination arose a spirit of rationalism and scepticism, and a narrow-minded system of education, which was in the highest degree pernicious to that fancy with which the artist has most to do. These unfavourable agencies show themselves largely in the works of English poets of that time, of whom I will only particularise Swift—who flourished in that form which nearest approaches prose, namely, in satire—and Pope, the representative of the French "*Esprits.*" This was not the atmosphere in which any native art could expand, therefore we need not wonder that the chief patronage of art should have been engrossed by foreigners—by Sir Peter Lely and Sir Godfrey Kneller as portrait-painters, and by Verrio the Neapolitan, and Charles de la Fosse, as executants of that insipid and flimsy form of historical painting which was still in request in the palaces of the great. With the confirmed stability of the House of Hanover, under George II., the power and political consequence of England became greatly augmented. Private wealth increased, and a sense of peace and security returned, to which the national mind had long been a stranger. A natural consequence of this was a reaction in art and literature, in which that combination of reality and humour, indigenous to the English character, once again appeared on the stage, and took that form which suited the spirit of the times. In literature this reaction was achieved by such men as Fielding, Smollett, and Sterne, in whom sentimentality was an additional feature; and in art by Hogarth, who, to a realistic and humorous tendency, added a moral aim in his pictures. But it required all the extraordinary talent and energy of Hogarth's character to assert and maintain this totally new tendency against that cold and affectedly ideal form of art which still prevailed. He was 53 years of age before his six pictures of the Mariage à la Mode, which he then sold by public auction, found a purchaser; nor did they realise more than the paltry sum of 110 guineas. The realistic school was now taken up by Reynolds and Gainsborough; while the more idealising tendency of the landscape-painter Wilson, which, in its beautiful forms borrowed from Italian nature, and in all its poetic subjects taken from

Greek mythology, has a certain affinity to Claude, found so little favour with the English that it was difficult for him to dispose of his pictures even at the lowest prices. Nor did Barry, who pursued much the same tendency, fare better. Not till Flaxman, the great sculptor, appeared, endowed as he was with the richest powers of invention and a rare feeling for beauty of form and grace of movement, did this tendency find any favour with the public, and then not in the degree which his exalted merit deserved. Greater success attended the efforts of Stothard, who, with his versatility of talent, combined both the realistic and ideal tendencies, and whose productiveness continued into an advanced age. As the transmission, however, of correct technical principles, which in the painting schools of the middle ages had been perpetuated from generation to generation, had, with the extinction of the early English school, long been lost—the new school was compelled in this, as in every other respect, to evolve the principles of art entirely afresh. This was a task of great difficulty, and, for some generations, not attended with success—witness the faded, darkened, and cracked state of many of the pictures of this time. Upon the whole, however, this school succeeded far better in colour than in form, which was more or less neglected in the study of art, and shows itself in incorrect, or, at all events, uncertain forms. The fact, also, of Hogarth and Sir Joshua having started at once with a broad style of treatment sufficiently accounts for the exaggeration of this style which is perceptible among their followers, who now degenerated into a slight and decorative manner.

Of HOGARTH'S paintings there are here the six pictures of his 'Mariage à la Mode' (No. 113-118), in my opinion the most ingenious and the most successful of his series. Those pictures are so well known by the engravings, and by the witty descriptions of Lichtenberg, that it would be superfluous for me to enter into a particular account of them. The old but ever new story of the union of the lofty but hollow genealogical tree with the dirty but well-filled money-bags, and all its consequences, is here represented with a most extraordinary profusion of invention, observation, humour, and dramatic power. But what surprised me is the eminent merit of these works as paintings, since Hogarth's own countryman, Horace Walpole, says he had but little merit as a

painter. The most delicate shades of his humour are here given in his heads with consummate skill and freedom, whilst every other part is executed with the same decision, and for the most part with ease. Though the colouring on the whole—the pictures being painted with hardly any glazing—has more the look of tempera than of oil, yet the tones of the flesh are often powerful; and the rest disposed with so much refined feeling for harmonious effect, that in colouring they stand far higher than numerous productions of the still more modern English school, with its glaring inharmonious colours. Only the fifth picture, the Death of the Husband, has lost its chiaroscuro by the darkening of the colours Mr. Angerstein paid for them, in 1797, 1381*l*. On canvas, 2 ft. 3 in. high, 2 ft. 11 in. wide.

The Gallery also possesses the portrait of Hogarth, painted by himself (No. 112). Firmness, and a certain sturdiness of character, with great clearness of understanding, are the most striking features of the head, which is strongly conceived, finely drawn, and carefully executed in a warm tone. The humourist lies too deep in him to appear on the surface of the countenance. In front of the oval, within which he has painted himself, there is a remarkable assemblage of objects which he especially valued. In the centre, three volumes of the works of Shakspeare, Milton, and Swift; on his right hand his pallet, with a curved line drawn on it, by which, as an inscription, with the date 1745, informs us, his celebrated line of beauty is meant; on the left hand his favourite dog Trump, which, in size and truth of nature, is particularly conspicuous. This latter, contrasted with that line assumed to be the symbol of beauty and ideality, may be very properly taken as the symbol of nature in its common and inferior form: so that Hogarth stands here, properly speaking, between theory and practice; and for him, as well as for every artist, the latter plays by far the most important part. On canvas, 2 ft. 11 in. high, 2 ft. 3 in. wide.

SIR JOSHUA REYNOLDS, a man who, by his polished manners, his social virtues, and his able lectures, greatly contributed to give a more elevated position to artists and to art in England, is now so numerously represented in the Gallery, that he may be studied in all his various walks. His portraits are so intellectual and animated in conception, so transparent and warm in colouring, that in this department he appears as a painter of the first class. Unfor-

tunately, the cracked and faded state of many of his finest pictures in this walk of art show that want of sound technical knowledge which I have animadverted upon above.

1. Portrait of Lord Heathfield (No. 111), the glorious defender of Gibraltar. The upright, honourable character of the individual is admirably expressed, the drawing very correct, the execution broad, but careful; the colouring warm and powerful, though less transparent than in many other pictures of this master. The background, where dark clouds of smoke indicate the effects of artillery, forms a suitable contrast with the immovable tranquillity with which the hero holds the keys of Gibraltar, and at the same time relieves the figure. 4 ft. 8 in. high, 3 ft. 8 in. wide. (Angerstein.)

2. Portrait of Sir William Hamilton (No. 185). Very different in conception to the last. Here, in the somewhat studied vivacity and in the easy negligent position, we recognise the man of the world; his tastes are indicated by the Etruscan vases, and his adopted country by Mount Vesuvius in the background. On canvas, 8 ft. 6 in. high, 5 ft. 11 in. wide.

3. As the painter of that female beauty and grace so plentiful in England, both in Sir Joshua's time and now, the picture of the three daughters of Sir William Montgomery (No. 79), represented as the three Graces adorning the terminal statue of Hymen, shows him to great advantage. Of all his works of this kind this is the most remarkable, combining, as it does, pleasing motives and animated heads, with good keeping, warm colouring, and spirited execution. On canvas, 7 ft. 8 in. high, 9 ft. 5 in. wide. (Bequeathed by Lord Blessington.)

4. The Infant Samuel (No. 162) shows Sir Joshua in a department in which he is most attractive, and, indeed, unrivalled, viz. in the representation of children. In addition, we have here his most glowing tones of colour and a careful execution. On canvas, 2 ft. 10 in. high, 2 ft. 3½ in. wide. (Lord Farnborough.)

5. Also, five heads, called studies of angels, are simply so many portraits of the lovely little daughter of Lord and Lady William Gordon. On canvas, 2 ft. 6 in. high, 2 ft. 1 in. wide. (Presented by Lady W. Gordon.)

6. A head, called the Banished Lord (No. 107), shows how much Reynolds often imitated Rembrandt in the colouring. The tints are very glowing, but less rich than in Rembrandt; the forms

are somewhat empty. On canvas, 2 ft. 5 in. high, by 2 ft. wide. (Presented by the Rev. W. Long.)

7. A Holy Family (No. 78) proves that Sir Joshua was not qualified to be an historical painter. The characters and expressions are poor and unmeaning, the forms flat, the execution slight, the colouring warm indeed, but untrue, and also partially faded. On canvas, 6 ft. 5 in. high, 5 ft. 9½ in. wide. (Presented by the British Institution.)

8 and 9. The Vernon Gallery also possesses two examples of this master: his own very animated and warmly-coloured portrait (No. 51), and the "Age of Innocence" (No. 13), being a child painted with all the usual charm of his naïveté, combined with rare truth and transparency in the flesh tones. How highly these specimens of Sir Joshua are prized in England is proved by the fact that Mr. Vernon purchased this picture at Mr. Harman's sale for 1450 guineas.

The celebrated BENJAMIN WEST is seen to far greater disadvantage here. As I remarked before, his talents were of a realistic tendency, and he may in some measure be looked upon as the founder of that mode of representing coeval history, of which Horace Vernet's works in our days are such brilliant examples. His Death of General Wolfe, of which I shall speak further in the Westminster Gallery, is a notable instance. To the right conception, however, of scriptural events, as the highest sphere of art, he never attained, and to this class belong his two chief pictures here. Somewhat less uninviting to the lover of art are his subjects from ancient history and mythology. The two following pictures are of his earlier time:—

1. Orestes and Pylades brought as victims before Iphigenia (No. 126). This picture has not only something noble and simple in the composition and the forms, but is also painted in a tolerably clear, warm, and harmonious tone. On canvas, 3 ft. 4 in. high, 4 ft. 2 in. wide. (Sir George Beaumont.)

2. The same may be said of the picture of Cleombrotus banished by Leonidas (No. 121), though the tone is cooler and the composition less decided. On canvas, 4 ft. 6 in. high, 6 ft. wide. (Presented by W. Wilkins, Esq., R.A.)

3 and 4. But what shall we say to the two pictures of the Last Supper (No. 132), and of Christ Healing the Sick (No. 131)? The

more we require in the representation of such sublime subjects, the more unsatisfactory, and even offensive, is the impression made by these pictures. The general and insignificant character of the heads displays a lamentable deficiency in knowledge of nature; the expression is affected or poor—the attitudes theatrical or unmeaning—the tone of the flesh brick-red and cold—the colours heavy and opaque—the total impression motley and scattered; and yet these pictures are considered by many Englishmen as true models of sacred painting; and I often found a great number of admiring spectators collected round them. Considering the religious respect for the Bible, so general in England, I believed at first that this admiration was paid to the subject rather than to the manner in which it was treated. But having since seen, in the apartment at Hampton Court, where Raphael's seven cartoons are hung, which also represent subjects from Scripture, and that in the most worthy and most dignified manner, that persons of the same class spend no more time than was necessary to walk through it, I am convinced that, even in the great mass of what are called the educated classes in England, there is not yet any genuine feeling for the true style of historical painting.*

WILSON.—1. View of the Villa of Mæcenas at Tivoli (No. 108), painted for the Earl of Thanet, is chosen with refined taste, but the tone partakes of the coldness of northern scenery, and the masses of shade have become so black that it is impossible to enjoy the picture. On canvas, 3 ft. 10 in. high, 3 ft. 6 in. wide. (Sir George Beaumont.)

2. A noble and poetic feeling cannot be denied to the celebrated landscape with Apollo and Diana destroying the children of Niobe (No. 110); yet it has the same faults as the preceding, and the execution of the details is mannered. Wilson repeated this landscape several times, with some variations. On canvas, 4 ft. high, 5 ft. 6 in. wide. (Sir George Beaumont.)

3 and 4. Two pictures belonging to the Vernon Gallery (Nos. 85 and 107) exhibit him as the successful portrayer of Italian nature in the style of Claude. The last picture is remarkable for composition, airiness of tone, and general transparency.

* Although I have been much attacked in England for my opinion of these two pictures by West, yet I cannot withdraw it. As one result of the better taste for art, which has been since progressing in England, I have been assured by many that they could not do otherwise than share my opinion; and I hope that the time is not far distant when the majority of the cultivated public will do the same.

GAINSBOROUGH.—1. The Watering-place (No. 109). This picture represents a piece of still water in the foreground with some cows drinking, while peasant children are loitering on the rocky bank overshadowed by trees. A feeling of rural tranquillity is well expressed, and the effect is rendered striking by the contrast of bright lights and deep shadows; the impasto is full, but the tone of colouring is heavy, and the details not well made out. On canvas, 4 ft. 10 in. high, 5 ft. 11 in. wide. (Lord Farnborough.)

2. The Market-cart (No. 80), in which two girls are taking a load of vegetables to market; this picture pleases the eye by a warmth of colouring which is peculiar to Gainsborough; yet the tone of the figures is very false, the handling mannered and slight, the colouring much scattered. What a difference between such a picture and an old Dutch master—for instance, an Isaac Ostade—treating a similar subject! How pithy and solid would have been his execution; how modelled and accurately characterised every individual object, yet without neglecting the harmony of the whole! On canvas, 6 ft. high, 1½ ft. wide. (Presented by the British Institution.)

3 and 4. The Vernon Gallery possesses a smaller picture of the Watering-place (No. 150), which is particularly clear and powerful in colouring, and careful in execution; and also a careful and spirited study (No. 83) of his well-known subject "Peasant Children."

I proceed now to those other masters in the Vernon Gallery who also belong to the earlier generation of the English school. The most remarkable of these is STOTHARD, who, with his inexhaustible powers of invention and his great versatility of talent, has distinguished himself in historical and mythological subjects—in the fantastic, poetical, and also in the humorous department—and even in genre-painting in the style of Watteau. His feeling for grace, and his cheerful colouring, may be considered to compensate for the feebleness of the drawing and the frequently slight and sketchy treatment. The chief specimens of this master are—1. Nymphs binding Cupid (No. 40); 2. Groups of Bacchantes and Amorini (No. 47), a sketch for a picture in Burleigh House of the date 1802; 3. Nymphs bathing (No. 59), a composition of poetical charm, but much darkened; 4. The Vintage (No. 100), a rich composition; and, 5. a Battle-piece (No. 124).

A characteristic picture of Lady Hamilton is a specimen of ROMNEY, who, in this walk of portraiture, followed close upon Sir Joshua. He has represented this beautiful modern siren as a Bacchante in the full splendour of her fatal charms.

A far deeper and more general reaction in the various departments of moral and intellectual activity has arisen in England within the last forty years, and is still progressing in development. The rationalism which prevailed in the Church has now given way to a widely awakened fervour of belief, and to a decided reverence for dogma, which in some respects goes beyond the principles of the Evangelical Church. Originally inspired by the study of German poetry, Walter Scott first kindled the taste for romantic lore and for the subjects of the middle ages. In lieu of a French sentimentality, he called into life the sound, healthy, warm, Anglo-Saxon feeling. The enthusiasm for Shakspeare, awakened in Germany by Tieck and Schlegel, acted also upon the English, and the great poet is now reinstated in the national feeling, while the genius of Lord Byron renewed the taste for genuine and stirring poetry. Finally, the sense of a Teutonic origin has been livelily aroused, and has found expression both in language and partially in art. All these united influences have acted powerfully upon the formative arts; and foremost, and most decisively, on the department of architecture. Churches and country-houses have been erected in that Gothic style which, though at first with little understanding of its principles, may be said to have found its home in England; and a series of works, illustrating the most important remains of this kind, were published by Mr. John Britton in a beautiful and comprehensive form. In painting, the realistic tendency which had already obtained in public taste by means of the works of Hogarth, Sir Joshua, and Gainsborough, became widely developed, so that not only subject-painting in its various branches—with portrait and landscape-painting, animal-painting, marine and architectural, and flower and fruit-painting—were cultivated with great success; but subjects from poetry, from Chaucer, Spenser, and Shakspeare, from Sterne and Fielding came also in vogue. Historical-painting alone has been seldom attempted, and in its monumental character, that is as applicable in the form of wall-painting to the restricted purposes of architecture, has only been practised within the latest period. Nor is this in any way sur-

prising. Banished by the strict principles of the Anglican Church from those sacred buildings where her highest significance lay, and where her greatest triumphs had been achieved; disregarded in all edifices of a worldly character, such as the Exchange, the Bank, &c.; she had, until the erection of the new Houses of Parliament, no field for development in England at all. For, independently of the fact that this department of art has never received the patronage of private individuals, the houses in English cities, and especially in London, are too limited in size to afford space for such undertakings. It is to be hoped, however, that the example set in the new Houses of Parliament may awaken the taste for this class of painting, and that the country-houses of the English nobility and gentry may open a field for its development. Indeed, there is well-grounded reason to hope that the day is not far distant when art will be restored to her ancient rights, and be allowed, within the territory of the Church, to assist in elevating the feelings of devotion; at all events, the form of Protestantism, such as it exists among the High Church party in England, is by no means adverse to it.

It is a favourite commonplace that Protestants, by their religious doctrines, are debarred the exercise of the fine arts as applied to religious subjects. If this were really the case, they would labour under a great disadvantage as compared with the Roman Catholics; for the arts, far from desecrating religion, afford one of the most important means of inspiring a religious feeling in the widest circles, and in the most dignified, impressive, and intelligible manner. All real art, when applied in the representation of such subjects, not only excites that feeling in the mind, but also exercises a further and most powerful influence by awakening and cultivating the sense of beauty which slumbers in every human bosom; thus contributing in a twofold mode to the improvement and elevation of the human race. Also, if it were true that the arts were necessarily banished from the Protestant Church, artists of that Church might indeed be commiserated, for they would then be excluded from the sphere in which, both in antiquity and in the middle ages, art has achieved its highest triumphs. In order, however, to prove this pretended incapacity of the Protestants for religious art, it must be shown that their religious creed offers no subjects capable of exciting enthu-

siasm in an artist. Yet, as the whole contents of the Holy Scriptures are objects of their belief, as well as of that of the Roman Church, such an argument cannot for a moment be sustained unless we assume that the worship of the Virgin and the legends of the Saints are the only subjects calculated to inspire the enthusiasm required for the production of works of art, which the most zealous Roman Catholic will hesitate to affirm. Besides, experience shows that the rich treasure of the Word of God, which is accessible to all Protestants, and has become the common property of all, has proved in other arts a source of the most lively and profound inspiration, and has called into existence works of the highest importance, and of most decided originality. I need only mention Sebastian Bach and Handel in music; Milton and Paul Gerhard in poetry. Why then should Protestants be denied the expression of their religious feelings in the plastic arts alone? In reply the circumstance is usually alleged, that, in the three centuries since the Reformation, the Protestants have not produced in the fine arts any important works of a religious character. This fact is, however, in my opinion, the necessary consequence of very different causes. First of all, I may mention the general decay of the capacity for receiving intellectual instruction by means of the eye which took place towards the middle of the sixteenth century, when, by the general diffusion of the art of printing, the facility of receiving instruction by language, as the organ of the understanding, had become accessible to everybody in a degree before unknown. This was a chief reason why, even in those countries which retained the Roman Catholic religion, art lost in its religious productions its great importance, its ancient holiness, and its simplicity of feeling. We must also remember that the Protestants, at the time of the Reformation, having perceived that the Roman Catholics too often mistook the image of the Deity for the Deity Himself, thus relapsing into the idolatry which Christians so much abhor, naturally conceived a violent aversion to the introduction of all pictures in churches, which long hindered their admission. Without such a development of monumental art, however, historical painting can never attain its appropriate style, and that the works of Sir Joshua and of West should fail in this respect can therefore excite no surprise.

Finally, I may add, that, since my first visit in 1835, I remark a decided progress in the school of English painting. The number of artists successfully training for a more correct development of form and detail, and for an animated and yet true style of colour, has greatly increased, so that in all branches of art a large number of admirable works are produced.

Taking this into consideration, and also the fact that the first efforts in monumental painting have discovered great native ability, I may safely predict a brilliant future to English art; the more so as the taste for the high and dignified pleasure which objects of art supply has become during the last few years far more general among the numerous and wealthy class of merchants and manufacturers, so that a gifted and conscientious artist can hardly fail of employment, and, consequently, of that fine feeling of self-dependence so favourable to all the creations of intellect and fancy.

I now proceed to examine the works of the modern English artists contained in the Vernon Gallery, taking the historical painters first, and beginning with those whom death has already ranked among the fair subjects of history.

W. HILTON.—An artist of unusual talent for historical painting, being intellectual in invention, careful in drawing and execution, and warm, though not always true, in colouring. The slender encouragement he received shows how little the taste for historical painting prevails in England. A scene from Spenser's Fairy Queen, Sir Calepine delivering Serena (No. 178), which was purchased by a body of individuals, chiefly artists, and presented to the National Gallery, is remarkable for its spirited and lively conception. Also, the meeting of Abraham's servant with Rebecca at the well (No. 47) is, with the exception of the exaggerated warm flesh-tones, a work of much merit. Editha recognising the body of Harold (No. 101) is very striking in pathos. Both these last-mentioned pictures belong to the Vernon Gallery.

W. ETTY is an artist remarkable for his lively sense of female beauty and of action, often combined with a careful execution and transparent and animated colouring. The heads, however, are of too monotonous a style, uniting the Grecian line with a strictly English physiognomy, while the draperies are rendered with a strength of local colour which gives a gaudiness to his pictures.

Of this character, which was peculiar to Etty, are two females with swans (No. 12); and a still more favourable specimen, a skiff (No. 92), containing a party of beautiful and joyous nymphs floating on the smooth water: here, however, the form of the high sail strikes the eye unpleasantly.

SIR CHARLES EASTLAKE, the present President of the Royal Academy, takes a high place among the English painters. In the refined treatment of his pictures a noble and a delicate, rather than an energetic nature is apparent. The study of a female head (No. 1), of great purity of form, displays in a high degree his feeling for beauty and his careful drawing in the rendering of delicate details; the colouring is also warm and harmonious. The flight of Francesco Carrara, Lord of Padua, with his Duchess Taddea d' Este, from the hands of the Milanese tyrant, Giovanni Galeazzo Visconti (No. 19), is finely composed and carefully executed. The whole beauty of his feeling is seen, however, in the noble head of Christ lamenting over Jerusalem (No. 15), the apostles Peter, Andrew, John, and James, with a fifth, are also well characterised: the broken colours produce an harmonious effect. The influence of this painter upon the arts in general is still more widely felt in his writings. I know of no modern artist who has so profoundly reasoned on their principles as Sir Charles in a series of essays, entitled 'Contributions to the Fine Arts,' published in 1848. And while, in this volume, he has established the theoretical principles of art with a simplicity and clearness of expression which are remarkable, he has also given the painters of our days means of acquiring the soundest technical knowledge in a work modestly entitled 'Materials for a History of Oil-painting,' containing a thorough investigation of all the technical materials of painting from the birth of Christian art up to the 18th century, set forth with as much correctness of artistic judgment as depth of scholastic learning.

D. MACLISE.—A painter with a lively sense for beauty, and a conception of character and varied situations, united with a most conscientious and masterly execution. His Malvolio, from Twelfth-night (No. 9), shows his power of representing a humorous situation, and has also great elegance of detail. More interesting still is the scene from Hamlet (No. 137), which is full of true character, and powerfully renders the effect of the scene

upon the mind of the King. Mr. Maclise has also displayed his powers as an historical-painter on a larger scale in the new Houses of Parliament.

J. R. HERBERT.—This painter is distinguished for his powers of composition, drawing, and colouring, with which he unites a pure and noble feeling and a completion of every part with the greatest conscientiousness. In his Sir Thomas More in prison visited by his daughter (No. 42), that peace and resignation which great cultivation of mind and a good conscience impart, with the intense but divinely supported sufferings of a noble female heart, are admirably expressed, and combined with careful execution of the details, and good keeping of the whole.

S. HART.—An artist of very earnest aim, who combines a feeling for general keeping with careful modelling and warm colouring. The Synagogue (No. 3) is arranged with much skill, and with an effect of light recalling Rembrandt, though treated in silvery tones.

J. C. HORSLEY.—A painter of subject pictures of pretty invention, delicate execution, and great transparency of colour. His picture here, "The Pride of the Village," is a sad subject, but treated with much feeling and discretion, He has also been employed in the new Houses of Parliament.

E. M. WARD.—This artist has successfully treated subjects from history: his pictures are cleverly arranged and carefully executed, with lively colouring. A sketch (No. 119) of one of his most successful works, "Lord Clarendon's disgrace," now in possession of Lord Northwick, is in the Vernon Gallery. Another (No. 98), representing "Dr. Johnson waiting in the antechamber of Lord Chesterfield," shows very cleverly the ill-humour of the lexicographer at so uncongenial a situation.

I now proceed to the numerous class of subject-painters, and will only remark that, as we see many an historical painter who began with subject-pictures, so we find from time to time an historical picture executed by a subject-painter; this being a department where both may be said to unite. Their distinction, altogether, depends more on the style of conception than on the subject.

SIR DAVID WILKIE, as the greatest subject-painter, not only in England, but of our time, stands first on the list here: taking a

similar place in the English school to that occupied by Hogarth in his time.

In the most essential particulars Wilkie has the same style of art as Hogarth. With him he has great variety, refinement, and acuteness in the observation of what is characteristic in nature; while in many of his pictures the subject is strikingly dramatic. Nevertheless, in many respects he differs from him. He does not, like Hogarth, exhibit to us moral dramas in whole series of pictures, but contents himself with representing, more in the manner of a novel, one single striking scene. His turn of mind is also very different. If I might compare Hogarth with Swift, in the biting satire with which he contemplates mankind only on the dark side, and takes delight in representing them in a state of the most profound corruption and of the most frightful misery, I find in Wilkie a close affinity with his celebrated countryman Sir Walter Scott. Both have in common that genuine, refined delineation of character which extends to the minutest particulars. In the soul of both there is more love than contempt for man; both afford us the most soothing views of the quiet, genial happiness which is sometimes found in the narrow circle of domestic life, and, understand, with masterly skill, by delicate traits of good-natured humour, to heighten the charm of such scenes. Also, as true poets, whether in language or colour, must do, they show us man in his manifold weaknesses, errors, afflictions, and distresses, yet their humour is of a kind that never shocks our feelings. What is especially commendable in Wilkie is, that in such scenes as the Distress for Rent he never falls into caricature, which often happened to Hogarth, but, with all the energy of expression, remains within the bounds of truth. It is affirmed that the deeply impressive and touching character of this picture caused an extraordinary sensation in England when it first appeared. Here we first learn duly to prize another feature of his pictures, namely, their genuine national character. They are in all their parts the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English. In many other respects Wilkie reminds me of the great Dutch painters of common life of the seventeenth century, for instance, in the choice of many of his subjects, and particularly by the careful and complete carrying-out of the details in his earlier pictures, in which he is one of the rare excep-

tions among his countrymen. If he does not go so far in this respect as Gerard Dow and Mieris, he is nearly on an equality with the more carefully-executed paintings of Teniers and Jan Steen. His touch, too, often approaches the former in spirit and freedom.

The Blind Fiddler (No. 99) is in this Gallery. This admirable composition is known by the masterly engraving by Burnet. The effect of the colouring is by no means brilliant; yet the tone of the flesh is warm and clear. The colours, which, as in Hogarth, are much broken, have a very harmonious effect, from the skilful distribution of the light. From the predominance of opaque colours the whole has much the appearance of a tempera picture. In the naïveté and delicate observation of nature, and the honest humour of the subject, this picture is a real masterpiece, which deserves the more admiration, since we find, by the date affixed, that it was painted in 1806, when Wilkie, who was born on the 18th of November, 1785, at Cults, in Fifeshire, was not more than twenty-one years of age. On canvas, 1 ft. 10 in. high, 2 ft. 7 in. wide. (Sir George Beaumont.)

The Village Festival (No. 122), where a countryman, who has indulged too freely, is led home by his family, is indeed highly humorous in the expression of the heads, and masterly in the keeping and chiaroscuro, but the figures appear too small for the size of the picture, and too scattered; while the house and other accessories are too slightly treated to make up for this defect. The faces, too, in the rather indefinite forms, and the cold reddish tone of the flesh, bear no comparison with the preceding picture. Inscribed with the date 1811. On canvas, 3 ft. 1 in. high, 4 ft. 2 in. wide. (Angerstein.)

The Vernon Gallery has five Wilkies. The Bagpipe-player (No. 4), painted in 1813, and therefore in his earlier time, is very attractive for animation and truth. The Wood scene (No. 114), painted 1822, has great feeling for nature. The picture called "Reading the News" (No. 39), painted in 1823, tells its tale admirably in the expression of the different countenances; the flesh is, however, somewhat glassy, and the whole weak in colouring. Both the other pictures belong to his late period, in which he adopted a broad and frequently slight mode of execution little adapted to his style of art. This was the result of a residence of three years upon the Continent—from the year 1825, in which he studied the

great masters, and, in my opinion, more especially Velasquez.* However animated and happy, therefore, the motives and heads in the two pictures, "The first Earring" (No. 89), painted in 1835, and the "Peep-of-day Boy's Cabin" (No. 121), painted in 1836, they do not exhibit that energy and warmth, so attractive in a painter, which his earlier works possess, but have rather that insipid tone in the masses of light, and that darkness in the shadows, which occur in the pictures of this later period.

WILLIAM MULREADY.—I had no opportunity on my first visit to England to inspect the works of this admirable painter. The acquaintance both with himself and his pictures is one of the most agreeable reminiscences of my second visit in 1850. If I have denominated Wilkie the Walter Scott of English painters, Mulready may be classed as the Goldsmith. I find in him the same kindliness and earnestness, combined with that cheerful and affectionate humour which renders the Vicar of Wakefield so favourite a book with the Germans. With these moral qualities Mulready unites a singularly delicate and fine observation of nature, a correctness of drawing too rarely found in the English school, an extremely powerful, frequently brilliant, generally true and harmonious colouring, and, in his best pictures, a thorough and equal execution. His picture called "Fair-time" (No. 86), with two drunken men, is of true and admirable humour. "The Ford" (No. 95), two lads carrying a girl over a ford, is as naïve and true as it is carefully finished. The most important picture here is "The last in" (No. 86); the schoolmaster bowing to the laggard boy is happily conceived, and the effect on the other boys admirably expressed. There are also plenty of pleasing motives among the children. The colouring is as warm as it is clear and harmonious.

C. R. LESLIE.—It was not till 1850 that I became acquainted with this distinguished painter and his works, which may be said to partake of the character of Sterne, from whom some of his subjects are taken. The chief writers, however, who have also suggested to Mr. Leslie the subjects for a series of spirited and

* Though Wilkie in his letters mentions Correggio and Rembrandt, besides Velasquez, as having made a great impression upon him, yet it may be remarked that the influence of the first is hardly traceable in his works, while England possesses such numerous and fine specimens of Rembrandt that he had no occasion to go to the continent in order to study the works of that master.

delightful pictures are Shakspeare, Cervantes, and Molière. A delicate feeling for nature renders him at the same time what may be called a happy portrait-painter on a small scale, while his fine sense for female beauty and grace of action give his pictures a peculiar charm. His "Sancho Panza before the Duchess" (No. 36) shows how completely the artist has entered into the spirit of Don Quixote. "Uncle Toby" (No. 63) looking into the Widow Wadman's eye, with the most intense absence of all suspicion, is an incomparable realization of this admirable creation of Sterne.

G. S. NEWTON, now deceased, was also distinguished by talents of a kindred nature with those of Leslie. At all events, this appears in his picture of "Yorick and the Grisette" (No. 24), in which the chief characteristics of Sterne are given in the expression of the half-sensual, half-sentimental feeling with which he is considering the pretty unconscious being before him. The colouring is true and harmonious, the execution careful. A girl at a window (No. 29) has the same qualities.

A. JOHNSTONE.—A painter of pure and truthful feeling, generally good keeping, pleasing conception, and careful execution. These qualities are exhibited in No. 8—Lord and Lady Russell receiving the sacrament.

CHARLES LANDSEER.—Brother of the celebrated animal-painter. His pictures exhibit much feeling for beauty of heads, taste of arrangement, delicacy and transparency of colour, and an elegant and careful execution. The kneeling figure of Clarissa Harlowe (No. 25) is a specimen of these qualities.

RICHARD REDGRAVE.—This artist, who was associated with me as Juror in the Class of the Formative Arts at the Great Exhibition in 1851, is deeply versed in the laws of taste and of the fine arts, as connected with manufactures, and exercises a most beneficial influence in this respect in his present position as Art Superintendent of the London School of Design. He formerly painted subjects from common life, with occasionally an historical scene. In his picture of the "Country Cousins" (No. 79) the distinction between the two is well preserved.

A. L. EGG.—A scene from the 'Diable boiteux' (No. 15) is a good example of his animated mode of treatment, of his appropriateness of expression, of his clear, refined, and harmonious colouring, and careful execution.

F. GOODALL.—His "Village Festival" (No. 109), and other pictures, show the beneficial influence of Wilkie; the genuine English physiognomies, the general cheerfulness, corresponding with the sunny effect of the whole, render this picture very attractive. Another work, also, "The Tired Soldier" (No. 152), deserves notice for the truthfulness with which the French nature of the soldier and the peasant woman is conceived.

E. BIRD, now deceased. "The Raffle for the Watch" (No. 41). This picture, in conception and expression, also shows the influence of Wilkie.

W. COLLINS.—An accomplished and amiable artist, who died in his best years. His subjects are chiefly country-people or fishermen, in which the landscape also plays a conspicuous part. A childlike and pure feeling, a clear and lively colouring, though sometimes rather too gaudy, and a careful execution, have justly rendered his works popular. He also occasionally and successfully treated the beautiful sea-coast scenery near Naples, and in other parts of Italy. In his picture "Happy as a king," the mirth of the boy who is upon the gate is charmingly expressed. In his "Prawn-fishers" (No. 142), a flat coast scene is represented with a transparency and power of lighting which give it a most picturesque charm.

T. WEBSTER.—In delicacy of observation, as well as in class of subjects, this artist shows a great affinity to Wilkie. He is distinguished for the fertility of his humorous and pleasing inventions, for correct drawing and fine keeping, so that he may justly be ranked as one of the most popular English painters. His pictures "The Dame's School," and "Going to Church" (Nos. 52 and 147), show how closely and earnestly he has studied the actions of children.

T. UWINS.—This painter deals usually in Italian scenes: in point of taste in conception, and southern glow of colouring, he may be compared to Leopold Robert. With these qualities is united a generally careful execution. A "Vintage in the Gironde" (No. 82) shows the success of the painter in a subject of a landscape-character.

PENRY WILLIAMS.—A residence of many years in Italy has made this painter acquainted in a singular degree with the peasant-life of that country, which his pictures present to us with all

its picturesqueness of costume, warmth of colouring, and ease of action. "The Girl with the Tambourine" (No. 84) and "Peasants reposing" (No. 116) are good specimens of this painter's style of art.

I now proceed to the portrait-painters represented in this Gallery. In no country has this department of art been so much practised as in England. Various reasons have conduced to this. It has always been the habit of the nobility and gentry to preserve portraits of the chief members of the family; a habit fostered by that domestic feeling which is more diffused through every class of life in England than in other countries—it is also the custom for public bodies, from the smallest communities to the country at large, to do honour to celebrated individuals by having their portraits painted by some well-known artist, and placing them in public localities. Thus, it is no wonder that portrait-painting should have flourished since the days of Sir Joshua.

SIR THOMAS LAWRENCE stands first in point of time and merit. Singularly endowed by nature for this department of art, his earlier works show a delicate feeling for truth of form and colour, united with an equal and careful execution. His middle period shows these qualities on their decline; but, in their stead, that lightness, ease, and elegance of conception so justly popular with the higher orders, united with a colouring of luminous transparency, and a broad and spirited execution. His portraits of women and children especially, of this period, have a peculiar charm. His later pictures are still attractive for elegance of conception, but with their superficial generalisation, and emptiness of forms, and their decorative and slight treatment, cannot long retain the admiration of the lover of art. The following works by him preserved here appeared to me especially worthy of attention.

Portrait of Mr. Angerstein (No. 120), whose collection forms the basis of the National Gallery: very animatedly conceived, and equally carried out in a clear and true colouring. On canvas, 3 ft. high, 2 ft. 2 in. wide. (Presented by King William IV.)

John Kemble as Hamlet (No. 142): most attractive in power of effect and in the careful and marrowy painting, but too theatrical in motive and expression. The latter may, perhaps, be laid to the charge of his model, whose eloquent declamation the

artist was not able to render. Painted in 1801, on canvas, 10 ft. high, 6 ft. 6 in. wide. (Presented by King William IV.)

Portrait of Mrs. Siddons: warm and powerful in colouring, and of admirable body, but somewhat empty in the forms. On canvas, 8 ft. 2½ in. high, 4 ft. 8½ in. wide. (Presented by Mrs. Fitz-Hugh.)

THOMAS PHILLIPS.—This painter, now deceased, is distinguished for his true and delicate conception, his generally excellent colouring, and his conscientious and equal execution. The portrait of my lamented friend Sir David Wilkie, presented by Mr. Phillips to the National Gallery, is well conceived and of great likeness. This painter has also distinguished himself by his warm colouring in mythological subjects.

H. W. PICKERSGILL.—A great liveliness of conception and a spirited and free execution have rendered this artist one of the most popular of living portrait-painters in England. The portrait of Mr. Vernon, the munificent donor of the Gallery (No. 111), is a very happy specimen of his art. "The Syrian Maid" (No. 26) also shows him as successful in the historical line.

I now proceed to the animal-painters as seen in this Gallery. In no country is so much attention paid to the races of different animals as in England, and, although a mercenary reason may be assigned in the case of horses, oxen, and sheep, yet a feeling for the beauty of these animals is also very general, and in the races of dogs may be said to be the sole motive. A further reason may be assigned in the passion for horse-racing, and the increasing love of Highland sport, including deer-stalking, among the English, to which we may add the prevailing taste for a country life, and the general love of domestic animals.

SIR EDWIN LANDSEER takes the first place in this branch of art. He distinguishes himself from other animal-painters, both of earlier and of present times, by his presenting to us his favourite animal, the dog, in those relations in which this animal exhibits a certain likeness to man, and even as playing a human part. This is exemplified, for instance, in his picture "Laying down the law," in which not only all the varieties of race are observed with the utmost delicacy, but also such traits of expression in which the canine and the human nature are found to agree, most humorously and shrewdly given. Next to dogs,

horses and stags are his favourite animals, which he also presents to us with a variety of aspect and with an analogy to human nature which I have met with in no other animal-painter. In order to accomplish this with the more success, Sir Edwin has so carefully studied the human race, that, but for the circumstance that animals, properly speaking, constitute the chief subjects of his art, I should have assigned to him a distinguished place among the subject-painters of England. With this style of conception he unites the most admirable drawing, by which he is enabled to place both animals and men in the most difficult and momentary positions; his pictures also exhibit a finely balanced general effect. His feeling for colour leads him both to choose his unbroken colours of a cold scale, and also to aim at a prevailing cool tone. In his earlier pictures the execution of every detail evinces a thorough love and understanding of nature. In those of his later time, the touch is much broader and freer, and, when closely examined, every stroke will be found to express what he intended. After these few remarks, it is unnecessary to add a word as to the exquisite delicacy with which the physiognomy of both dogs in "High Life and Low Life" (No. 44) are expressed. "Highland Music," also, is most admirable, not only in the different expressions of the dogs, but in the masterly keeping. If these two pictures may be said to exhibit him in his higher department as the historical painter of the race, the "Spaniels of King Charles's breed" (No. 90) show him as the portrait-painter—these little creatures being rendered with a love and correctness such as Leonardo da Vinci may be supposed to have exercised in the delineation of the Mona Lisa. Finally, we see him in his full dramatic power in the picture "The dying Stag" (No. 94): the expression in the head of the noble animal is quite touching.

J. WARD.—An artist of very advanced age; the subjects of his pictures are chiefly cattle—but he has also successfully treated landscapes, with cattle introduced in the foreground. His best pictures show a happy union of great truth of nature, powerful colouring, good general keeping, and solid and careful execution. Of this class is a view of Tabley Park (No. 88), which is also very attractive in effect of light.

T. S. COOPER.—This painter has chiefly devoted himself to the study of the beautiful races of English cattle—cows and sheep—

introducing them with great feeling for the picturesque in the various and romantic scenery of England, which he also renders admirably, both as to general keeping and detail. Of this kind is a scene in Cumberland (No. 76), in which he has succeeded in expressing the freshness of the morning in a hilly country. He also occasionally gives us the life of the English farmer, as, for instance, in No. 93. It is no wonder, therefore, that this excellent painter should be so popular in this country.

The strong feeling for the various beauties and peculiarities of nature, which distinguishes the English nation, sends them travelling over all parts of the globe; and it is not too much to say that the greater number of the English tourists of each sex return home laden with sketch-books commemorative of their impressions. Hence it is quite natural that scenes from nature, when assisted with every appliance of skill and taste, should be very attractive to the public. Next to subject-painting, therefore, no department of art is so richly supplied in England as landscape-painting, in which must be included marine scenes—also a national taste easily accounted for. At the same time the realistic tastes of the English have influenced the style of landscape-painting, which inclines far more to the rendering of the common scenes of nature, than to the freer and poetical line of composition, or to the so-called historical style. That the English, however, are fully alive to the beauties of these last-mentioned departments of art is proved by their admiration for Claude and Gaspar Poussin, and by their devotion to the late celebrated painter TURNER, the chief representative of this ideal landscape-painting, which he united in a singular degree with the realistic tendency.

Of all the English painters at the period of my first visit to England I knew least of Turner, having seen very few of his works, and those almost entirely of his later time. In my two last visits, 1850 and 1851, I endeavoured to repair this omission, and, having succeeded in examining a number of his pictures and drawings of the most various periods, I feel myself qualified to give my deliberate opinion upon them. It appears to me that Turner was a man of marvellous genius, occupying some such place among the English landscape-painters of our day as Lord Byron among the modern English poets. In point of fact, no

landscape-painter has yet appeared with such versatility of talent. His historical-landscapes exhibit the most exquisite feeling for beauty of lines and effect of lighting: at the same time he has the power of making them express the most varied moods of nature—a lofty grandeur, a deep and gloomy melancholy, a sunny cheerfulness and peace, or an uproar of all the elements. Buildings he also treats with peculiar felicity; while the sea, in its most varied aspect, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings such as no other painter ever excited in the same degree, and which is chiefly attributable to the exceeding picturesqueness of the point of view chosen, and to the beauty of the lighting. Finally, he treats the most common little subjects, such as a group of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charm. I should, therefore, not hesitate to recognise Turner as the greatest landscape-painter of all times, but for his deficiency in one indispensable element in every perfect work of art, namely, a sound technical basis. It is true that the pictures and drawings of his earlier and middle period overflow with an abundance of versatile and beautiful thoughts, rendered with great truth of nature; but at the same time his historical landscapes never possess the delicacy of gradation and the magical atmosphere of Claude, nor his realistic works the juicy transparency and freshness of a Ruysdael; while many of his best pictures have lost their keeping by subsequent darkening, and with it a great portion of their value. In his later time, however, he may be said to have aimed gradually rather at a mere indication than a representation of his thoughts, which in the last twenty years of his life became so superficial and arbitrary that it is sometimes difficult to say what he really did intend. Not that I overlook even in these pictures the frequent extraordinary beauty of composition and lighting, which render them what I should rather call beautiful souls of pictures. The raptures, therefore, of many of Turner's countrymen, who prefer these pictures to those of his early period, I am not able to share, but must adhere to the sober conviction that a work of art, executed in this material world of ours, must, in order to be quite satisfactory, have a complete and natural body, as well as a beautiful soul. Of the earlier period of this great master, the Gallery has

no specimen. To his later time belongs "Lake Avernus, the Sibyl, and the golden bough" (No. 7), an historical composition; while the two views of Venice (Nos. 51 and 57, the last of which, though somewhat glassy, is most attractive for effect of light) show his realistic tendency. In the picture "The Prince of Orange landing at Torbay" (No. 75), he appears as a very spirited marine painter, though he is somewhat superficial in detail.

BONNINGTON.—Although this painter chiefly painted sea-shore scenes, yet terra-firma, including buildings, plays so important a part, that I may include him among the landscape-painters. As compared, it is true, with Turner, the sphere of this painter is narrow, yet it may be said of him that an equally sustained and solid execution displays all his qualities—his delicate drawing, excellent keeping, clear and powerful colouring, and tenderly-balanced masses of light—to the utmost advantage. Thus it is that the few pictures of this too short-lived master justly enjoy the highest reputation, while his influence upon the landscape-painting of France, as well as of England, has been as considerable as beneficial. A view of the "Dogana at Venice" (No. 30), taken from the Piazzetta, plastic in the forms and energetic in the effect of light, worthily represents the master.

JOHN CONSTABLE.—This painter gives us everything that can be possibly desired in a landscape-artist of realistic tendency; his lively feeling for the picturesque, as seen in the simplest forms of nature, perfect truthfulness in every part, transparent and powerful colouring, and free yet careful execution, enable him to place the rural scenes of England before us in the most unpretending and attractive form. The picture of "The Valley Farm" (No. 153), painted in 1805, and "the Corn-field" (No. 130), painted in 1836, are admirable specimens of his genius.

SIR AUGUSTUS CALCOTT.—As distinguished as a man as he was as a painter. He succeeded equally in the delineation of the beauties of the rich coast of Italy, in the simpler forms of English and Dutch landscape, and in the grander scenery of the Rhine. With a fine feeling for the picturesque in conception he unites a delicacy of drawing, most favourably seen in his figures and animals, which are most tastefully introduced. In his earlier pictures the colouring is powerful and often warm; in his later,

rather too uniformly cool, and sometimes almost insipid. His execution is spirited and careful. "The old Pier of Littlehampton" (No. 127) is a work of his earlier time, and one of extraordinary truth both in detail and general effect. "The Returning from Market" inspires, both in landscape and figures, a pleasing feeling of innocent and peaceful country-life: to this is added the sense of the freshness of early morning in the picture with the group of cows (No. 69). The success with which he treated southern scenes is evidenced by his "Entrance to Pisa from Leghorn" (No. 134). I must also mention the sea-coast scene (No. 74), which is of extraordinary truth.

C. STANFIELD.—This artist decidedly takes the first place among the living landscape and marine painters of England. He also belongs to the realistic tendency, but treats with equal power the northern and southern forms of nature—mountains and water, buildings and flat scenery. His points of view are very happily chosen; the drawing good, the lighting powerful, the colouring of great power and freshness, the skies of exceeding clearness, the aërial perspective most delicately observed, the sea in its various movements admirably rendered, and the general effect of the picture of extraordinary attractiveness. The pictures contained in the Vernon Gallery are far from giving an adequate idea of the extent and significance of Stanfield's genius. At the same time the view of the Giudecea in Venice (No. 38) is a work of masterly execution in his silvery tones; and "The Entrance to the Zuyder Zee" (No. 143) is well adapted, by its extraordinary truth of nature, to show how much the master is at home in the most varied scenes.

E. W. COOKE.—The talents and enthusiasm of this artist drew my attention to him in 1835, when he was very young. A period of careful study both in Holland and in Venice has since then most happily developed his powers. How picturesque a charm may be imparted to the simplest scenes of the Dutch coast by a truth and transparency of treatment, and a solid and conscientious execution, is proved by "Dutch boats in a calm" (No. 31).

F. R. LEE.—This artist also attracted my attention as early as 1835, by the picturesque feeling and the successful aim at truth evident in his landscapes and marine pictures. These qualities are seen in "Scene on the Lincolnshire coast" (No. 71).

J. LINNELL.—The landscapes of this artist, which are chiefly taken from English nature, are distinguished for truth, carefulness, and extraordinary power of colouring: the style of conception and lighting gives them also a highly poetic charm. "The Windmill" (No. 32) is of this kind, and exhibits in feeling a certain affinity with Rembrandt. Another picture, "Wood scenes," with woodcutters (No. 67), is very attractive for truth of nature.

T. CRESWICK.—In point of true and careful rendering of English nature in all its details, this artist is one of the most remarkable of the English school. His pictures are distinguished by a moderation of colour and harmony of general effect. He is represented in the Vernon Gallery by "The Way to Church" (No. 2).

A. NASMYTH.—This artist's aim at truth of nature and his solid execution deserve mention. "A college" (No. 125) and "a wood with a stream" (No. 138) are specimens of his powers.

Another style of art, which may be called architectural painting in the widest sense, is represented by the well-known

DAVID ROBERTS.—It would not be easy to instance another master who has so successfully treated the architecture of different countries, and in more various forms. Besides making himself thoroughly acquainted with the architecture of France, Spain, and the Netherlands, and that of his own country, he has pursued his studies in Egypt and Palestine. His drawings taken in the last-mentioned countries, and lithographed in a masterly way by Haghe, have gained for him a European and more than European reputation. The happy choice of position these drawings display, the picturesque conception, the favourable light and shade, and the animated figures introduced, are sufficient to account for this success. All these qualities are displayed still more favourably in his oil-pictures, in addition to which they possess the charm of a powerful, transparent, and harmonious colouring, of the most effective contrasts of local colour, and of a touch which combines freedom with delicacy. A view of the choir of St. Paul's church at Antwerp (No. 90) is most attractive in effect. A portion of the cathedral of Burgos (No. 112), with the fantastically decorated staircase and other rich details, is extremely picturesque; while the skill with which the greater portion is thrown into shade lends a peculiar mystery to the scene.

Nor can I conclude this notice without mentioning a fruit-piece by G. Lance (No. 117), of skilful arrangement and great power and truth of colouring. This artist may fairly represent the department of fruit and flower painting, which is also popular in England.

I take this opportunity of adding a few remarks on the state of miniature-painting in England.* Having been engaged for many years in compiling the materials for a history of miniature-painting of various periods and countries, I feel myself the more qualified to express an opinion upon works of this class. It appears to me that in no department have the English artists attained so high a state of perfection as in this. On this small scale they are far more successful in mastering the difficulties of form, so that the deficiencies of drawing, observable in larger works of art, no longer disturb the eye here, while with this is combined a tastefulness of conception, a power of colour, and a precision and elegance of finish, which leave nothing to be desired.

In the department of enamel-painting, both on copper and porcelain, the English cannot be compared with the French, who owe their development of this branch to their Sèvres manufactory, an establishment which, comparatively speaking, has no counterpart in England; but at the same time there are English artists very admirable in this line.

In 1835 I paid a full tribute of admiration to the English water-colour school, which had then developed a depth, power, full juiciness and transparency of tone, and a lightness and elegance of execution, of which I had formerly had no conception. In my last visits to England I found this school still further advanced, and the number of artists who make truth of form and colour, and solid and well-understood execution, their aim—the more praiseworthy when the fascinating quality of their materials is considered—greatly increased. Only as regards the use of one colour—blue—has a mannered feeling crept in, from which the best artists in the school are not exempt. No colour, as is well known, is so difficult to render subservient to the general har-

* As the principle of this work is rather to exemplify the state of art, both ancient and modern, in England, as seen in her public and private galleries, and not in the fluctuating contents of her annual exhibitions, I have not attempted here, nor in the following remarks on the schools of water-colour, sculpture, &c., to specify those admirable living artists whose names are associated with each department of art.

mony, and therefore requires to be used more discreetly, and only in a broken state in the middle distance and background of a picture. It is precisely in those parts, however, that the English artists are fond of introducing this colour, and that too often in its full force, by which undoubtedly a most striking effect is produced, but so entirely at the expense of truth that the cultivated eye has not only to lament the destruction of all keeping, but the intrusion of a mass of raw colour where the softer aërial tones are most required, thus producing the impression of a hole. Only the warmest interest in those admirable artists who compose this school has emboldened me to offer these remarks, which I would fain hope they will not find entirely unworthy of their notice.

As regards the province of sculpture in England, without noticing which my few general remarks on modern English art would be incomplete, I may observe that the same reasons which operated from the middle of the 15th century, and on various subsequent occasions, so unfavourably on the development of English painting, as I have stated above, apply with equal force to that of sculpture. At the same time, while a distinct English school of painting has been developing itself since the time of Hogarth, circumstances have not permitted the same in sculpture. The decided realistic tendency which gave rise to and encouraged every style of painting, except always the historical and monumental, only allowed of one department of sculpture, that of portrait-busts, and that only at a later period. For at the time of Hogarth, the celebrated Roubillac, a Frenchman, was at the head of the school of sculpture in England, who not only combined the realistic with a picturesque genre style,—both certainly opposed to the laws of sculpture,—but possessed such extraordinary talents in this line as to render it the more acceptable to the feeling of the nation. To this was added the circumstance that sculpture, in its very conditions as requiring the free and unfettered representation of the nude, had to contend in England with a very widely extended feeling of prudery which threw great obstacles in its path. Thus it was that Banks, with his feeling for ideality, chiefly based on the monuments of Grecian sculpture, never became popular with the public; the more so as he carried this feeling, with one-sided enthusiasm, into the department where it least belongs, viz. into that of portraiture. On the contrary, the public favour was

far more shown to Bacon, who executed works of the same class as those of Roubillac, though far inferior in every respect. For the same reason, too, so great a genius as Flaxman met with comparatively little encouragement, while one so inferior, even in his busts, as Nollekens, was a far more general favourite; and Chantrey, so admirable in portraiture, but in every other department so greatly wanting in knowledge of form and feeling for lines, became the favourite sculptor of the day. He left a large fortune, while Flaxman died in very moderate circumstances.

LETTER XII.

Works of art at the Royal Academy: Cartoon by Leonardo da Vinci — Marble relief by Michael Angelo — Early copy of the Last Supper. — Northumberland House: Titian's Cornaro Family — Copies of celebrated frescoes. — Whitehall. — Sir Robert Peel's collection: Rubens' Chapeau de Paille. — Montague House: Small portraits by Vandyck. — Pictures belonging to Lord Malmesbury. — Westminster Abbey: Chapel of Edward the Confessor — Supposition regarding the monument of that King — Other monuments — Screen — Henry VII.'s Chapel — Monuments. — Decline of English sculpture — Roubillac — Flaxman. — New Palace of Westminster: The Gothic style highly appropriate — Sir Charles Barry's great merits as an architect — Internal decorations — Frescoes — House of Lords — Statues. — Lambeth Palace.

ROYAL ACADEMY.

THE Royal Academy possesses some important works of art at its rooms in Trafalgar Square, of which I mention a few.

The celebrated cartoon executed by Leonardo da Vinci for the church of the Serviti in Florence, as a study for a picture for the High Altar of that church, which, however, was never executed, is preserved under glass. The Virgin is holding the Child upon her lap, who turns towards the little St. John; St. Anna, sitting by her, looks at the Virgin with rapture, and points with one finger upwards to indicate the heavenly origin of the Infant. An extraordinary feeling for beauty of lines is shown in this composition, while the heads, which are of Leonardo da Vinci's well-known type, have an originality, elevation, delicacy, and animation, of which the innumerable monotonous imitations by his school give no idea. The treatment exhibits the master's peculiar aim at roundness; accordingly, in the deepest parts of the shadows, black chalk is used in all its strength, and the lights heightened with white. Of the raised hand of St. Anna there is little more than the outline; other portions, however, are highly finished, so as to justify the universal admiration which, according to Vasari's account, this cartoon excited at Florence. For a work so old, and so liable to be injured, it may be said to be in tolerably good preservation.

A cartoon of Michael Angelo's celebrated Leda, once erro-

neously ascribed to himself. The understanding of the forms is not profound enough for him, the modelling of the single parts too indifferent, and the whole execution too slight. This drawing, which was formerly in the Casa Vecchietti at Florence, is, nevertheless, an old copy of great merit. The head of the Leda, in particular, is very noble and spirited.

The decisive stamp both of genius, and of the hand of Michael Angelo, is, however, manifest in a circular composition in marble, in which the Virgin with the Child on her lap, and the little St. John, are represented in such deep relief as nearly to approach the round. Except the infant Christ and the head of the Virgin, all is more or less only roughly blocked out. The whole, as Vasari observes, is conceived in the spirit of Donatello; but in those parts which are finished there is, at the same time, a great simplicity of feeling, which is combined in the head of the Virgin with uncommon loveliness, and in the lively Child with that flow and softness of forms which makes the early sculptures of Michael Angelo so attractive. His nephew Leonardo Buonarotti presented it to the Archduke Cosmo I. of Florence; Cosmo II. returned it to the younger Michael Angelo, that it might be placed in a gallery which he had built. During the Revolution it passed into the hands of M. Vicar, the painter, and was presented to the Royal Academy by Sir George Beaumont, who also so nobly enriched the National Gallery.

A copy of Leonardo da Vinci's Last Supper, the size of the original, by Marco Oggione, one of his pupils, is here; this is the more interesting, as the original unfortunately may be said to be ruined. The heads, it is true, are very unequal. Those of Christ and St. John are the finest, and most in the spirit of the master; the others, on the contrary, are rather tame. The happy combination of the very lively and powerful colours was very interesting to me. During the Revolution it passed from the refectory of the Certosa at Pavia into the hands of a Frenchman; and, after the Restoration, was long offered for sale in England, until the Academy purchased it for 600*l.*

Copies of Raphael's seven cartoons by Sir James Thornhill, the most considerable painter in England in the first half of the eighteenth century, prove that, even in copying such sublime works of art, mere industry is not sufficient. These tame, mechanical, monotonous copies have a dead, mask-like appearance.

NORTHUMBERLAND HOUSE.

Through the kind intervention of Lord Howe I enjoyed the favour of admission to Northumberland House. The portion of this building overlooking Charing Cross consists of a wide and rather low façade, with the figure of the lion, the arms of the ancient Percys, in the centre. The interior, which surrounds a large courtyard, is worthy of one of the richest and noblest of English peers. A magnificent staircase, lighted from above, leads through three stories. The floor and stairs, of white marble, covered with rich carpets, correspond in splendour with the balustrades and chandeliers of bronze gilt. In the dining-room I found Titian's celebrated picture of the Cornaro family, the chief object of my visit. A man, already advanced in years, and of dignified appearance, is kneeling in front, as the head of the family, before the left side of an altar, on which the Host is placed. He is turning a little towards a man rather younger than himself, kneeling behind him, and directing his attention to the object of their common veneration. The latter, as well as a still younger man kneeling still further behind, are given in profile. Lower down are three boys worshipping, with whom three others on the opposite side correspond. All the figures are the size of life. This picture is worthy of its high reputation, and holds the same rank among Titian's pictures as the Concina family worshipping the Virgin and Child, in the Dresden Gallery, among those of Paul Veronese. The heads of the three men are particularly grand and simple in the forms, even for Titian, while the portrait-like animation of the characters happily unites with the solemn expression of devotion. To these figures, which, as well as the altar, are decidedly relieved against the bright sky forming the background, the open, naïve expression of the blooming boys forms a very pleasing contrast. The picture is of Titian's middle period, the execution very careful, the colours clear, especially in the flesh, which is treated in a bright golden tone. Unhappily this masterpiece has suffered not a little injury; for instance, the right hand of the old man, and one hand of the boy on the left.

Among the other pictures, some of which are also much injured, the following are the most deserving of notice:—

GUERCINO.—St. Sebastian bound, on the ground; in the air two angels. A clear, careful picture, with figures large as life.

GIACOMO BASSANO.—A small Adoration of the Shepherds.

VANDYCK.—Three half-figures, portraits, in one picture. A careful and delicate picture of his middle period.

SNYDERS.—A fox and a deer hunt. Two good pictures.

SCHALKEN.—A pretty girl with a candle, before which she is holding her hand. Of remarkable clearness and good impasto.

DOBSON.—Portraits of Sir Balthasar Gerbier, Sir Charles Cotterell, and the painter himself. One of the most admirable pictures by this follower of Vandyck that I know—in which he approaches very near Vandyck in many portions, especially in the treatment of the drapery. This picture was exhibited in the British Institution in 1850. Willingly would I give further accounts of some pictures which struck me as worthy of note, and which I am not aware of having seen before, but the numbers of visitors who, owing to the great liberality of the present Duke, thronged the House on my second visit in 1851, prevented my making even the slightest memoranda.

In the gallery, a magnificent and splendidly decorated apartment, of considerable height and length, hang the following copies of well-known works, of the same size as the originals:—On the long side, opposite the windows, Raphael's School of Athens, copied by Mengs in 1755, as the inscription shows. This is undoubtedly the best copy ever made of this celebrated picture. On the left hand hangs the Assembly of the Gods, before whom is Venus accusing Cupid, on the right the Marriage of Cupid and Psyche; both from Raphael's frescoes in the Farnesina. At the two ends, the Triumph of Bacchus and Ariadne, from Annibale Carracci's masterpiece in the Farnese Palace: and Apollo in the Chariot of the Sun, preceded by Aurora, from Guido Reni's noble fresco in the Villa Rospigliosi.

The idea of making this admirable selection of the most celebrated works, and having them copied by able artists, affords me a new proof that the English nobility possess not only money, but knowledge and taste to employ it in the most worthy manner. The general impression of these pictures is indeed grand and pleasing; but it would be more harmonious if the School of Athens were placed elsewhere, so that we might be surrounded

only by the cheerful ideal scenes of mythology. Besides, the School of Athens is so rich a composition, that it would alone be a sufficient ornament to any apartment.

The drawing-room is very richly ornamented with arabesques and paintings intermingled; but the whole makes a motley impression. Three other apartments, in the first story, which are destined for receptions, are also distinguished by the solid magnificence of the decorations. In one of them are cabinets of the finest Florentine mosaic. Besides favourite plants, various kinds of animals, birds, and monkeys, are imitated in the most natural manner; nay, groups of fruit are most happily executed in relief in these semi-jewels. From the windows is a most refreshing view of a garden, which, being artificially watered, blooms in unchanged beauty; the bright mirror of the Thames forming the background.

WHITEHALL.

A few days ago I saw the interior of Whitehall, built by Inigo Jones, the exterior of which I mentioned in one of my early letters, as remarkably noble and grand in form and proportions. The great banqueting-room has a very magnificent and striking effect. The ceiling, which is divided into nine compartments, is painted by Rubens. The largest compartment, in the centre, of an oval form, contains the Apotheosis of King James I. On the two longer sides are large friezes with infant genii, loading, with sheaves of corn and with fruit, carriages drawn by lions, bears, and rams. The proportions are so colossal, that each of these boys measures nine feet. The other two pictures in the centre represent King James as the protector of Peace, seated on his throne, appointing Prince Charles as his successor. The four pictures at the sides contain allegorical representations of knightly power and virtue. These paintings, executed in 1630, by order of King Charles I., gave me very little pleasure. Independently of the inconvenience of looking at them, all large ceiling paintings have an oppressive, heavy, and, considered as architectural ornaments, unfavourable effect; for which reason, the refined taste of the ancients never allowed them; substituting light decorations on a light-coloured ground. Least of all are Rubens'

colossal and heavy figures adapted to such a purpose. All allegories are cold in effect, and the overladen and clumsy character of these is not calculated to make them attractive; nor were the character and reign of James I. such as to inspire the painter with any poetical enthusiasm. There is little doubt that the greater part was originally executed by the pupils of Rubens, while the deep, unctuous, and transparent tone of the nude, and the clumsy forms of the chief pictures, leave no doubt that Jordaens, especially, was employed upon them. In addition to this, these pictures have already undergone four restorations, the last of which was completed a short time ago; when they were fastened to the ceiling at various points, thus occasioning all kinds of reflections, which make it impossible to see them to advantage.

SIR ROBERT PEEL'S COLLECTION.

My life is here filled with a succession of rich and interesting enjoyments! Not a day passes that I am not gratified by an introduction to admirable works of art, or eminent men. On the 17th I breakfasted with an eminent painter of the present English school. I derived much pleasure and information in a conversation with him on the different characters of the Italian schools, which was prompted by some spirited little copies of celebrated pictures by Venetian masters,—for instance, the Death of Peter Martyr. How interesting it is to trace the four great schools of Italy —the Florentine, the Umbrian-Roman, the Venetian, and the Lombard—in the development of their peculiar characteristics! But they are only truly to be enjoyed by acknowledging without prejudice the distinctive beauties of each. Those who, as it often happens, require of Titian the severer forms and the more defined characteristics of Raphael, or of Raphael, on the other hand, the great harmonious masses of the chiaroscuro of Titian, are not able to feel that such a demand is incompatible with the whole style of each, and would destroy the individuality which makes them so great. In Mr. Uwins too, another painter whom I met with here, I found a well-informed artist, intimately acquainted with the Italian schools.

I next drove to Sir Robert Peel's residence in Whitehall

Gardens. This situation is most happily chosen; for, though very near the House of Commons, the theatre of his public life, it has all the advantages of almost rural retirement and tranquillity, with a fine view over the Thames. Having been favoured with a letter of introduction by Lord Howe, I had already once enjoyed the advantage of becoming acquainted both with the admirable collection of paintings, and with Sir Robert Peel himself. This celebrated statesman united with a fine person engaging manners and the most refined and polished address. I had a striking proof of the variety of his intellectual acquirements in the tasteful choice of his collection, which consists of a series of gems of the Flemish and Dutch schools, in each of which he pointed out, with the eye of an experienced connoisseur, the particular excellence for which it was especially deserving of a place in his gallery.

I always endeavour, if possible, to see pictures of such excellence twice; surprise and admiration not allowing me at first that calm, composed enjoyment which is necessary to penetrate into the essential and fundamental properties of important works of art. I was indebted for this second permission to see the pictures to the gracious intervention of His Royal Highness the Duke of Cambridge. How great was my gratification in 1850—in company of my friend Sir Charles Eastlake—to hear from the lips of Sir Robert Peel that he considered my book upon art in England the best existing—at the same time giving me permission, both verbally and by writing, to visit his collection, which had been considerably enlarged, at any time I pleased. At a dinner to which he did me the honour to invite me, and where I met a number of the most distinguished men in England, I was able to observe the amiability with which he entered into social converse. Unhappily the remembrance of his gallery is now mixed with sad recollections, for I happened to pass several hours in it on the very day of that disastrous accident which threw his friends, his country, and even all Europe, into sorrow and mourning.

The collection consists of rather more than seventy pictures, the whole arrangement of which shows that the owner does not consider them, as is too often the case, as mere expensive ornaments for a drawing-room, but rather desires to enjoy each, as a true friend of the arts. They are in an oblong apartment, with

windows at the two ends, so disposed as to be all seen by a bright side-light; most of them allowing of a close inspection, and no one being hung so high as not to be well seen. The paper, as in the Berlin Museum, is of a red colour.

RUBENS.—1. The "Chapeau de Paille." This far-famed picture represents a young lady of the family of Lunden, in Antwerp, half-length. A black Spanish beaver hat, ornamented with black and white feathers, casts a shadow over the face, which, however, from the full sunshine in which the picture was painted, is very light in tone, and has given Rubens an opportunity of showing in the highest degree his skill in chiaroscuro. From this hat the picture was formerly known in Belgium by the name of "Het Spaansch Hoedje," which, in very recent times, has been corrupted into the unsuitable denomination of "Chapeau de Paille." The cast shadows and light local tones, the knowledge displayed in the treatment of the sunny reflections, and the exquisite transparency and truth with which this youthful and beautiful head is rounded, produce an effect of which, without having seen the picture, it is impossible to form an idea. Here we must confess that Rubens is the painter of light, *par excellence*. The head is painted so *con amore*, the expression has so much life and fascination, that I willingly believe the tradition that Rubens fell in love with the young lady while painting her picture. The effect is heightened by the blue sky partially covered with thin clouds, against which the head is relieved. The black velvet stomacher, with the scarlet sleeves, and the arms crossed in an easy position, are most masterly and rather more broadly treated, as well as the bosom, in which, as is usually the case with Rubens, he has been the least successful. The picture is painted on panel, 2 ft. 7 in. high, and 1 ft. 10 in. wide. Rubens is said to have valued it so highly, that he never would part with it. Accordingly we find it No. 122 of the catalogue of the pictures left by him. After the death of the widow of Rubens it came into the possession of the Lunden family, with whose heirs it remained till one of them, a M. Van Haveren, resolved in the year 1817 to sell it for 60,000 francs. In order to preserve it to his country, M. Stiers d'Artselaer, one of the heirs, took it at that price; but, on his death in 1822, it was sold by auction at Antwerp on the 29th of July. The crowd that attended this

auction, and the enthusiasm which the picture excited when it was publicly shown, were extraordinary. It was at length knocked down to M. Nieuwenhuys, sen., at the price of 35,970 Dutch florins, which, with the auction duty, make about 3000*l.* Mr. Nieuwenhuys had purchased it in partnership with Messrs. Foster and Smith, two English picture-dealers. The latter offered it in vain to King George IV.; and in March, 1823, it was exhibited in Mr. Stanley's rooms in Old Bond-street, where nearly 20,000 persons viewed it with admiration. In the course of the same year it was at length purchased by Sir Robert Peel. He is said to have given 3500*l.* for it; probably the highest sum ever paid for a half-length portrait; and, at all events, this cannot be far from the truth, as the dealers must have had some profit.

2. A Bacchanalian scene of eight figures, among whom a drunken Silenus is the principal; 4 ft. 7 in. high, 6 ft. 6 in. wide; on canvas. In the expression of drunken glee, in body and depth and clearness of colouring, it is inferior to none of the pictures by Rubens of this kind, but far excels all that I have seen in taste and in decorum, and especially in the beauty of a nymph, painted with the most fascinating freshness and fulness of his bright golden tone. At the same time, this picture, surrounded as it is here with elegant subject pictures, seems to me to have too massive an effect. It was marked No. 170 in the catalogue of those left by Rubens, and sold separately in 1642 to Cardinal Richelieu; it afterwards became the property of the Regent Duke of Orleans,—who presented it to a gentleman, as a mark of esteem, for some important service rendered to him,—and passed later through the following collections: De Tartre, Lucien Buonaparte, 1816; Bonnemaison, 1827. It was sold by Mr. Smith to Sir Robert Peel for 1100*l.*

REMBRANDT.—1. Portrait of a man in an oval form, with a falling collar; this is one of the rarer pictures by the master, in which a true conception and a refined feeling of nature are combined with careful execution and a golden tone of colour; of admirable body.

2. A landscape; some cattle by the side of a piece of water, which flows at the foot of mountains. The deep, dark tone of the fore and middle ground forms a striking contrast with the very delicate tone of the distance.

VANDYCK.—Portrait of a young man with one hand seen, of animated, warm, and transparent colouring, broad treatment, and of admirable body: an excellent work of his middle period.

I now come to those Dutch masters who took so much delight in the comfort and elegance of the higher classes of their country (who were distinguished, in the seventeenth century, for extraordinary refinement and prosperity) as to make these qualities the subjects of their pictures. Now, as the union of similar qualities is more predominant and more in favour in England than elsewhere, it is no wonder that the English especially value such representations. Many of these painters, however, descend lower, and represent school-rooms, fairs, &c. Some distinguished specimen of each of the most celebrated masters is to be found here.

GERARD TERBURG.—A girl in a yellow velvet jacket, trimmed with ermine, and a white satin dress, sitting at a table, playing on a large lute. The master, on the other side of the table, accompanies her with his voice, beating time. Another man is listening; a spaniel and splendid furniture are also introduced. 2 ft. high, 1 ft. 8½ in. wide; on canvas. Terburg may be considered as the creator of what are called conversation-pieces, and is at the same time the most eminent master in that line. In delicacy of execution he is inferior to none; nay, in a certain delicate blending he is superior to all. But none can be compared to him in the magical harmony of his silver tones, and in the gradations of the aërial perspective. His figures are well drawn, and are often very graceful in their attitudes. This masterpiece possesses all these qualities in an uncommon degree. I here add the names of the several proprietors, and the prices which have been paid for it at different times, as a remarkable instance how much pictures of this class have gradually risen in value. De Julienne, 1767, 2800 fr.; Duke de Choiseul, 1772, 3600 fr.; Prince de Conti, 1777, 4800 fr.; Marquis de Pange, 1781, 5855 fr.; Duke de Praslin, 1808, 13,001 fr.; De Sereville, 1812, 15,000 fr.; Prince Galitzin, 1825, 24,300 fr. It decidedly did not cost the present owner much less than 1000*l.*

GERARD DOW.—An old woman, at an open window, engaged in animated conversation with a girl about the purchase of a hare; two other persons, and a variety of accessories. 1 ft. 10 in. high, 1 ft. 5½ in. wide; on panel. One of the most pleasing

works of the master; for, besides the extreme finish, in which he holds the first place, it surpasses many of his other pictures in its unusual clearness and in the agreeable and spirited heads. This picture is mentioned by Descamps as in the collection of the Marquis de Voyer. Gerard Dow has long been the dearest of all this class of Dutch masters, who may be called the delicate finishers, as the following prices of this gem show. Duke de Choiseul, 1772, 17,300 fr.; Prince de Conti, 1777, 20,000 fr.; Duke de Chabot, 1787, 20,800 fr.; Coupry Dupré, 1821, bought in for 26,000 fr.; Mr. Beckford, 1823, 1270 gs. It certainly did not come into the hands of the present proprietor for less.

GABRIEL METZU.—1. A woman about to sing; opposite to her a man tuning his violin; in the foreground a spaniel. 1 ft. 5 in. high, 1 ft. 3 in. wide; on canvas. This picture has all the excellences of the master, who is distinguished above all of this class, by a more spirited and freer handling, greater truth of nature, and better drawing. It is besides painted in the warm, full tone which is especially valuable in his pictures. It has passed through the collections of Choiseul, Praslin, Solireue, and Talleyrand.

2. A woman at a harpsichord; near her a man with a champagne glass. The chiaroscuro and impasto are admirable. The head of the woman is silvery in tone. 1 ft. 3 in. high, 1 ft. 0½ in. wide; on panel.

FRANS VAN MIERIS.—A woman seated at a window, feeding a green parrot. A beautiful and most tenderly painted specimen of this subject, frequently repeated by Mieris; another Replica in the gallery at Munich is especially distinguished. He was the greatest pupil of Gerard Dow, whom he excelled in elegance of treatment, in the brilliancy of his colouring, and in the art of painting velvet, satin, and other rich stuffs, while he nearly equalled him in finish. He is the rarest of all the painters of this class.

CASPAR NETSCHER.—Every attentive observer of the Dutch school of painting of the seventeenth century must perceive that the art began to decline in the second half of it. This is so much the case, that even the works of Gerard Dow, Metzu, and Frans van Mieris, belonging to the latter period, are colder in tone and feeling; those of the first and last more minute in the execution. In the later masters, such as Slingelandt, Schalken, Eglon Van der Neer, Jan Verkolie, the mechanical part gradually takes

the lead; though this is by no means so good as in the former masters; while at the same time a certain coldness in tone is observable. Netscher stands midway between these two groups. His earlier pictures sometimes approach in thorough completion and warmth of tone a fine picture by Frans van Mieris, while his later ones have a certain cold elegance of treatment. The three pictures here are all of the first class, and represent scenes where children are the actors, in which he was particularly happy.

1. A girl being taught to read by her mother, while another younger one is playing with a dog. The ingenuous expression of the children, the delicacy of the handling, the striking effect of light, and the warm, deep harmony, render this one of the most pleasing pictures by Netscher.

2. Two boys blowing bubbles, inscribed 1670, charming in expression, treated with care, but freedom, in a full, harmonious tone. I saw this picture in the British Institution, it having but just been purchased from the celebrated collection of Dutch pictures belonging to the Duchess de Berri.

3. A pretty girl in a jacket of velvet trimmed with fur, and a white satin dress, sitting lost in thought near her spinning-wheel, inscribed 1665; to the knees. In a bright golden tone, finshed with the greatest delicacy.

SLINGELANDT.—A family: a child praying, with a sullen countenance, while his father yawns; distinguished from many pictures by this master by the humorous subject, striking lighting, great force and warmth, freer treatment, and more decided forms.

WILLIAM VAN MIERIS.—The degeneracy of Dutch painting into mere mechanical industry, without spirit, was manifested in all its dull sameness in this master; and I should therefore not mention a painter, most of whose works are extremely disagreeable to me, were not the picture in this collection—a female dealer in poultry, in conversation with a fishmonger—distinguished, in addition to the most minute execution of the numerous objects, by a better impasto and a warmer tone than most of his works. Pictures by him of this quality always fetch a good price here. This, for instance, was bought at an auction in 1827 for 370 guineas.

Two other painters, Jan Steen and Peter de Hooge, differ from all the preceding, as well by greater breadth of treatment

as by their usually choosing their subjects from the middle or lower classes of society.

JAN STEEN.—A young girl, in a yellow stomacher and blue dress, sitting at the harpsichord; her whole soul seemingly in the music, on which the master is making some observation; behind is a boy with a lute. Inscribed, "Johannes Steen, 1671." In spirit, humour, and invention, Jan Steen surpasses all the other Dutch painters of domestic life, to which may be added, in this picture, very delicate execution, great freshness and clearness of colouring, and masterly chiaroscuro. It is seldom that he painted such pictures, which are very charming, and therefore fetch high prices. Thus, the picture before us, which is only 1 ft. 4 in. high and 1 ft. wide, was purchased at an auction in Paris, in 1818, for 7740 francs.

PETER DE HOOGE.—The pictures of this master are a striking proof how attractive is excellence, even in a lower walk of art; for the actions in which his persons are engaged are in general very indifferent, the faces monotonous and vacant, the execution careless. But, on the other hand, he has the power of representing the effects of sunlight with the most marvellous force and clearness, and so avails himself of all the powers of art, in the use of soft gradations and striking contrasts, that his effects of light even excite mental emotions. Thus, the Woman reading, in the gallery at Munich, where only a single sunbeam diffuses a general quiet chiaroscuro, awakens in an extraordinary degree a feeling of tranquil domestic retirement. Also, a picture in this collection, representing a woman with her child in an enclosed vineyard, with the sunbeams playing around, excites a joyful feeling of summer; the back of a woman is seen standing in a doorway. This picture, inscribed "P. D. H., 1658," is, in point of fulness and depth of tone and execution (which is extremely careful for him), one of the best pictures of the master; and accordingly, in the year 1825, the sum of 945*l.* was paid for it. On canvas, 2 ft. 5 in. high, 1 ft. 11 in. wide.

2. Another picture, from the collection of Count Pourtales in Paris, with two gentlemen and a lady assembled round a table at a sunny window, shows the broad full effect of sunlight in the whole room, and is also admirable for its excellent impasto, great force and clearness, and careful execution.

GONZALES COQUES.—Family portraits of a father, mother, and six children, in a garden. A masterpiece by this rare Flemish master. This picture justifies the surname of "the Little Vandyck" which has been given to Coques, for it nearly approaches that great artist in elegance and ease of design, in correct drawing, and warmth of tone, only the shadows are rather greyer, the tone in the drapery and landscape rather heavy.

Of the painters who have in general chosen scenes from peasant life, the younger Teniers and Adrian van Ostade are the most celebrated. Good pictures by both are in this collection.

TENIERS.—1. An old peasant caressing a girl, who is scouring an earthen dish, his aged wife unexpectedly coming in at the door. Of the best time of the master, between 1640 and 1650, executed with much care and spirit, in the most admirable impasto. The effect of the light falling into the room is wonderfully light and yet warm, the chiaroscuro of the background remarkably transparent. On panel, 1 ft. 4½ in. high, 1 ft. wide.

2. A Magician, frightened at the infernal spirits whom he has conjured up. In such scenes Teniers seems to have adopted those fantastic and hobgoblin subjects in which Höllenbreughel, his wife's uncle, so much delighted. This is an excellent picture of the kind. On panel, 1 ft. 5½ in. high, 2 ft. 1½ in. wide.

3, 4, 5, 6. The Four Seasons, represented by four countrymen: Spring, by a peasant with a young tree; Summer, by one with a sheaf; Autumn, by one with a wine-glass; while Winter is represented by an old man warming his hands. Summer and Winter are most conspicuous for their delicately balanced harmony.

ADRIAN VAN OSTADE.—An Alchymist, surrounded with various implements, blowing the fire under a crucible. His family, meantime, do not appear to be very well off. A boy on the ground is eating a piece of bread; a little girl is seeking something to devour; the mother, who, in the original state of the picture, was washing a child, is now looking into a basket. Inscribed 1661. On panel, 1 ft. 0½ in. high, 1 ft. 4½ in. wide. If Teniers is the greatest master in silvery tones and cold colours, Adrian Ostade is the same in golden tones and in the scale of warm colours. As such he proves himself in this picture, which is one of the most perfect that he ever painted. The effect of light in the foreground is striking, the predominant golden tone of extraordinary

brightness and clearness, the execution equally careful and spirited, and the contrast of the deep, cool, chiaroscuro in the background has a peculiar charm. This picture cost the owner at least 800 guineas; for Mr. Emmerson, a dealer, of whom he probably bought it, paid that sum for it.

Great injustice is done to Adrian's brother, ISAAC VAN OSTADE, by the poor pictures of country life which are frequently ascribed to him in the galleries in Germany. But in Holland, in Paris, and, above all, in England, we become convinced that in his village scenes and his winter pieces he is a truly original master, by no means inferior to his brother. The most perfect picture by him of this kind that I have met with is here. A man on a grey horse riding past a house, followed by two dogs, one of which is caressed by a boy. On the other side of the picture are two pigs; in the very picturesquely arranged middle distance are peasants and cattle. This delicately drawn picture combines the greatest solidity with the most spirited execution, and the finest impasto with the greatest glow and depth of tone. The tone of the flesh is more yellow in the lights, and browner in the shadows, than in his brother's pictures, who tinges both with a redder hue. Paul Potter himself could not have painted the grey horse better. I consider the price of 400 guineas, which Sir Robert Peel paid for this picture, reasonable in comparison with others. On panel, 1 ft. 9 in. high, 1 ft. 6 in. wide.

2. A winter landscape: a house with a piece of frozen water, and a light wooden bridge over it; a sledge with a grey horse on the ice, driven by a man. Other figures, one of them fastening his skates: the whole lighted up with a clear gleam of sun. The great truth, admirable treatment, and fresh feeling of a winter's day, expressed in this piece, render it one of the chefs-d'œuvre of the master. Inscribed with the name. On wood, 1 ft. 7½ in. high, 1 ft. 4 in. wide.

Isaac van Ostade forms a suitable transition to the cattle-painters. It is not until after having been in Holland and seen the beautiful cows in the luxuriant sunny meadows, that it can be understood how several artists of the greatest talents in the seventeenth century could devote themselves to this department.

PAUL POTTER.—Under a group of trees are seen on one side four cows, a sheep, and a horse, with a peasant; on the opposite

side, two other men unloading a cart, and eleven sheep. Other cattle are dispersed on a meadow in the background. The evening sun, uniting glowing lights with deep shadows, heightens the effect of this picturesquely arranged piece, which combines the master's plastic precision of forms with softness, his solid impasto with great warmth and clearness of colouring, and is therefore one of his choicest specimens. It is inscribed with the artist's name, and the date 1651. On panel, 1 ft. 11 in. high, 1 ft. 9 in. wide. It was purchased at Lord Gwydyr's sale, in the year 1829, for 1205 guineas.

ADRIAN VAN DE VELDE.—1. A shepherd conversing with a milkmaid near a cottage. Five cows, two pigs, and poultry animate the foreground. A warm afternoon light diffuses over the whole a mild splendour. Inscribed 1658. A beautiful picture of the best time of the master, for, independent of the delicacy of the drawing, in which he excels all other artists of this class, the minute execution does not, as in many of his later pictures, degenerate into emptiness; the composition is very pleasing, the harmony remarkably bright and clear. The impression of rural tranquillity, which is peculiar to such pictures of Adrian Van de Velde, is found here in a very high degree. On panel, 1 ft. 8 in. high, 11 in. wide.

2. A herdsman and woman, with their cattle, crossing a ford. The composition very tasteful, and the contrast between the concentrated mass of light and the clear half shadow, which is repeated in soft broken tones upon the horizon, is very attractive. The colouring is warm, and the execution highly finished, without being smooth. This admirably preserved picture belongs to the middle period of the master. It has passed through the collections of De Boisset, of the Duke de Praslin, of Mr. Helsleuter, and of Sir Simon Clarke, at whose sale it was purchased by Sir Robert Peel for 750 guineas. On canvas, 1 ft. 1 in. high, 1 ft. 4 in. wide. This artist exercised his various talents, and often with success, in other branches, such as hunting-pieces, sea-coasts, winter landscapes. Of the latter here is a masterpiece :—3, a frozen canal, with numerous figures skating, driving sledges, &c. On panel, 1 ft. high, 1 ft. 2 in. wide. Inscribed 1668. Admirably drawn, touched with great spirit, and of a very pleasing, though, for the subject, perhaps too warm a tone.

CAREL DUJARDIN.—1. Cattle in a meadow, under the shadow of a tree; the herdswoman also resting, while a lad is amusing himself with a dog. In the foreground rich forms of plants; light white clouds in the sunny sky. The wonderful truth and keeping of this picture are on a par with the natural and spirited execution. On canvas, 1 ft. 2 in. high, 1 ft. 3½ in. wide. This gem was purchased as early as 1793, at the Duke de Praslin's sale, for 680*l.* At Sir Simon Clarke's sale it fetched 930 guineas.

2. A shepherdess with a distaff, by her side a dog, and in the foreground two cows, three sheep, and a goat, all in a warm, golden, evening light. Of fine body, delicately finished, and manifesting that sense of the beauties of nature which is peculiar to this master.

PHILIP WOUVERMANS.—By this celebrated Dutch painter, who chose the noblest and most beautiful of all animals—the horse—for the principal subject of his art, here are no fewer than six pictures, none of which are of the ordinary, rather uniform style of the master.

1. An ass, standing upon a hill, is strikingly relieved by the landscape background; in the middleground a grey horse lying down, and four figures. The brown colour of the ass, and the careful study of nature which it evinces, indicate the early period of Wouvermans. This picture, which is painted in a fine body, is engraved in the Choiseul Gallery. On panel, 10 in. high, 13 in. wide.

2. "La belle Laitière." In front of a sutler's booth an officer, who has alighted from his horse, is caressing a girl; near him is another on horseback; also a trumpeter, and other figures on horseback. This picture combines that delicate tone of his second period with the great force which he adopted especially towards the end of it. The effect of the dark figures relieved against the landscape is extraordinary. On panel, 1 ft. 8 in. high, 1 ft. 3¾ in. wide. Engraved by Le Bas, by the title of "Halte d'Officiers."

3. A stable: in the composition very like the well-known picture in the Dresden Gallery, only richer. In invention and delicacy of finish one of the finest pictures by the master. On canvas, 1 ft. 6½ in. high, 2 ft. 2½ in. wide.

4. A hay-harvest: a very carefully painted and capital picture

of the third period, which is very attractive for its delicate silver tone. About 2 ft. 6 in. high, 3 ft. 6 in. wide.

5. A grey horse, in a strong light, relieved against a grey background, a man with a bundle of sticks, and a woman with a child; of the greatest delicacy of treatment, in the tenderest silver tone. On panel, 1 ft. high, 9 in. wide.

6. A small landscape, with sandy hills, composed in the taste of his master Wynants, and enriched with numerous figures in his silver tone; this is a little marvel of precision and elegance. On panel, 9½ in. high, 1 ft. wide. A sea-shore, which is supposed to be Wouvermans' last work, and is highly reported of, was not in the room.

ALBERT CUYP forms the transition from the animal to the landscape painters, as in most of his cattle-pieces the landscape plays an important part, whilst he also painted landscapes properly so called. Here are admirable pictures of both kinds.

1. A group of cows, dark, and powerfully relieved against a clear stream, and a beautifully clouded warm evening sky. A shepherd-boy is gathering flowers. Of astonishing force and depth in the cattle, and of the greatest fulness and transparency in the sky and the water. On panel, 1 ft. 6 in. high, 1 ft. 4. in. wide.

2. Horsemen and cattle in a meadow. Of exquisite harmony, in a bright cool light, unusual with him.

3. An old castle with towers, gilded by the most glowing evening sun, is reflected in the clear water by which it is surrounded. In the background misty mountains; in the foreground, in happy contrast, a horseman on a black horse, and some sheep. Few pictures excite in so high a degree the poetical feeling of the silence of a fine summer evening, with the melancholy sense of a time long past. At the same time it is executed with remarkable care for Cuyp, and is admirable in body. On panel, 1 ft. high, 1 ft. 8 in. wide. How happy must this excellent artist have been in the production of such works! yet they seem to have been but little esteemed about fifty years ago; for nothing is known of his life, and his pictures were so low in value, that this fine landscape was originally purchased in the town of Hoorn, in Holland, for about one shilling English. But his pictures gradually so increased in value, especially through the approbation

which they met with in England, that Sir Robert Peel paid about 350 guineas for this specimen.

Here are also works of the first class by the greatest of the Dutch landscape-painters.

JAN WYNANTS.—1. A clay hill, by the side of which runs a road, and the stem of a tree in the foreground, contrast agreeably with swelling hills in the background; while the effect is enhanced by a woman on horseback, and a shepherd passing over a piece of water in the foreground, with cows and sheep. The figures are by the masterly hand of Adrian Van de Velde. This landscape has, in a rare degree, that serene, cool freshness of tone, which so admirably expresses the character of northern scenery, and in which Wynants is quite unrivalled. Few of his pictures also unite this delicacy of treatment with such striking effect. On panel, 11½ in. high, 1 ft. 3 in. wide. This little picture was purchased in 1826 for 255 guineas.

2. A hill, with a house and trees, by which a road leads, some trunks of trees in the foreground, two ponds in the middleground, and some sandhills in the distance. From these unpretending materials the painter has, by dint of skilful and picturesque composition and gradation, created a very pleasing picture. The figures, by Lingelbach, are also good. On canvas, 2 ft. 8 in. high, 3 ft. 3 in. wide.

JACOB RUYSDAEL.—1. A magnificent waterfall, of such truth that you fancy you hear it roar, and of a force and freshness in tone, and carefulness of execution, such as are rarely met with in similar subjects by this master. His model for such scenes was evidently Everdingen, who was his senior, and who had drunk deep from the fountain of nature during a residence in Norway. On canvas, 2 ft. 8 in. high, 3¾ ft. wide. This picture, originally from the celebrated Brentano collection, in Amsterdam, was purchased by Sir Robert from the collection of Lord Charles Townshend.

2. A winter landscape, with a view of a canal, along which runs a road. The feeling of winter is here expressed with more truth than I have ever seen. At the same time, drawing, lighting, and gradation are masterly; the touch wonderfully light and free. On canvas, 1 ft. 8 in. high, 2 ft. 1 in. wide.

3. An oak wood, with a piece of still water, with broken reflections, the sky cloudy. A sportsman among the trees, and a white

dog running through the water, increase the feeling of loneliness in this beautiful picture, which, in effect and execution, resembles the celebrated stag-hunt in the gallery at Dresden.

MINDERHOUT HOBBEMA.—No collection in the world, perhaps, can compare with that of Sir Robert Peel in masterpieces by this rare and great landscape-painter, the only one among the Dutch who rivals Ruysdael.

1. A richly wooded scene: in the foreground a piece of water, with those accidental lights by which all objects are kept so admirably distinct, and that accurate portraiture of trees, in all their parts, from the trunk to the smallest branch, in which this master excels all painters. In this, and in the freshness of tone, this little picture very closely resembles the fine landscape by Hobbema in the Berlin Museum, and is certainly of the same period. On panel, 1 ft. 6½ in. high, 1 ft. 4 in. wide.

2. A water-mill on a broad stream, covered with all kinds of water-plants, and animated by three ducks. Several cottages surrounded with trees are partially lighted by a sunbeam breaking through the thin clouds, and, together with the full and powerful tone and careful execution, have a peculiar charm. On panel, 2 ft. high, 2 ft. 9. in. wide.

3. The ruins of the castle of the ancient family of Brederode, strongly illumined by a sunbeam, and reflected in the dark yet clear water which surrounds them, on which ducks and geese are swimming; around it meadows and trees. In such pictures Hobbema equals the landscapes of Rembrandt in depth, clearness, fulness of colour, and powerful effect, and has, besides, the advantage of the greatest truth of nature, and the most careful execution. Dated 1667. On canvas, 2 ft. 8½ in. high, 3 ft. 4½ in. wide. Mr. Nieuwenhuys, of whom Sir Robert bought this picture, paid 880*l.* for it, whence we may infer the price at which it was obtained for this collection.

4. A view of the village of Middelharnis, supposed to be Hobbema's birthplace. A foreshortened road, with a row of trees on each side, which, however, are deprived of all their branches except a tuft at the top, leads from the foreground to the village situated in the background, the church of which rises very conspicuously. On both sides, next the road, are nursery-grounds, in one of which a gardener is occupied, then wood, and on one

side buildings. From these simple and by no means beautiful materials a picture is formed which, by the feeling for nature and the power of art, makes a striking impression on the intelligent spectator. Such daylight I have never before seen in any picture. The perspective is admirable, while the gradation, from the fullest bright green in the foreground, is so delicately observed, that it may be considered a masterpiece in this respect, and is, on the whole, one of the most original works of art with which I am acquainted. On canvas, 3 ft. 5 in. high, 4 ft. 8 in. wide. This remarkable picture was sold in the year 1815, at Dort, for only 1000 Dutch florins. It here cost 800*l.*, and was one of the chief ornaments of the exhibition of the British Institution in 1835.

PHILIP DE KONINGH.—A landscape, which for size, abundance of detail in the different planes of distance, for the appropriate rural occupations of the figures, for the striking effect of light on the distant sandhills, and for its singular power of colouring, may be considered as a chef-d'œuvre of the master.

JAN HACKAERT.—A hunting party pursuing a stag through a piece of water, in which the trees and the warm evening light are reflected with wonderful transparency. The stag itself is finely painted by Berghem. A first-rate work by the master.

FREDERIC MOUCHERON.—One of his best pictures for composition, keeping, and execution. Of considerable size.

Next to the landscape-painters are the marine and architectural painters. The picturesque and poetical charms of the sea in its various states could not fail to make a great impression on the minds of the Dutch, who had it continually before their eyes. This branch of the art may also in great measure have owed the extraordinary perfection to which it was carried, to the pride of the nation, which was chiefly indebted for existence and prosperity to its warlike exploits and to its traffic on that element. The same reasons account for the passionate fondness of the English for sea-pieces. Here are admirable pictures by the two best known marine painters.

WILLIAM VAN DE VELDE the younger.—By this delightful master there are no fewer than eight pictures, which afford an opportunity of studying him in all his different styles.

1. A coasting vessel in the foreground, several men-of-war and barks in the remoter distances, enliven the silvery mirror of the

unruffled element. Even the light misty clouds are not stirred by a breath of air. Inscribed with the artist's name and the date 1657. This date shows that Van de Velde, at the age of only twenty-four years, had already attained the greatest perfection in all departments of the art—drawing, gradation of aërial perspective, and delicacy of touch. On canvas, 1 ft. 9 in. high, 2 ft. 0½ in. wide.

2. Another piece, representing the sea in a calm, pleases by its tender warm tone. In the foreground is a lighter, in the distance two frigates. The clearness of the water, and the repose which breathes from the whole, are not to be described. On panel, 9¼ in. high, 11 in. wide; 300*l.* was paid for this little faultless gem.

3. A similar feeling, almost in a higher degree, is awakened by a coast scene, with several ships and figures; four young persons are bathing in the sea, which lies motionless in the warm evening light. Inscribed with the name and the year 1661. On canvas, 2 ft. 1 in. high, 2 ft. 4 in. wide. Bought for 500*l.*

4. The coast of Scheveningen, with the sea gently agitated, in evening light. The numerous figures are by Adrian Van de Velde. The union of these two great masters makes this one of the most charming pictures of the Dutch school. On canvas, 1 ft. 6 in. high, 1 ft. 11 in. wide. Bought for 800*l.*

5. A Dutch coast, with a fishing-boat approaching, the water in gentle motion; this is, with respect to the silver tone and the management of the light, one of the most delicate pictures by this master that I have met with. On panel, 10¼ in. high, 1 ft. wide.

6. A view of the Texel in wind and rain, with several vessels, has a fine effect, from the striking contrasts of light and shade; the freer and broader treatment is very suitable to the strongly agitated waves. On canvas, 1 ft. 9½ in. high, 2 ft. 3½ in. wide.

7. A violently agitated sea. The dashing of the waves against a lighter, the motion of the water, and the clouds scattered by the wind, have an equally true and poetical effect. On panel, 1 ft. 1 in. high, 1 ft. 3½ in. wide.

8. Still more striking is the effect of a coast scene, with the sea running high, over which a dark low cloud casts its black shadow. Homer's line, "And the night sank down from heaven," never

occurred so forcibly to me. One cannot help feeling anxious for the fishing-boats which are tossed on the furious billows under this cloud, with such truth and skill is the whole executed. On panel, 1 ft. 4½ in. high, 1 ft. 10½ in. wide.

LUDOLPH BACKHUYSEN.—1. The Mouth of the Thames, the sea violently agitated, and a strong gale ; a Dutch packet-boat endeavouring to enter. Spirited and poetical in composition, and of much truth in the wetness and motion of the furious waves. In contemplating this picture we conceive how Backhuysen, in his enthusiasm for his art, caused himself to be taken out to sea, and, regardless of danger, calmly proceeded with his observations. The black tempestuous clouds are also surprisingly true to nature. The harmony of the whole, and the careful execution, show it to be of the best time of the master. On canvas, 3 ft. 2 in. high, 3 ft. 4 in. wide.

2. A coast scene, with a clouded sky and brisk gale ; on the beach, several figures and a ship. Of the fine grey tone and the delicate melting execution for which Backhuysen is so highly esteemed. Yet, with all this, his pictures lose by comparison with those of William Van de Velde, and have, especially in general tone, something conventional. On panel, 1 ft. 2 in. high, 1 ft. 7 in. wide.

JAN VAN DER HEYDEN.—Of this admirable painter of street architecture here is a picture of a street in Cologne, with figures by Adrian Van de Velde, which, with his miniature-like execution of every brick, combines in a high degree a striking general effect. On panel, 1 ft. 1 in. high, 1 ft. 5 in. wide. 415 guineas were paid for this pretty little picture. The view of a Dutch canal, with figures by Eglon Van der Neer, which is also said to be fine, was not hung up.

The apartment which contains all these treasures is one of those which Sir Robert Peel constantly occupied, so that he and his family made themselves thoroughly acquainted with these masterpieces.

THE DINING-ROOM contains numerous excellent pictures by SIR JOSHUA REYNOLDS.

1. His own portrait, still in youthful years, of singular animation, and carefully executed in bright and clear Rembrandt-like tones.

2. Portrait of Admiral Keppel, in a deep red dress, his right

hand on his sword. The background shows the sea, his own element. Notwithstanding the full light in which the head is taken, the local tones of this admirable picture are well sustained.

3. Portrait of Samuel Johnson, in failing health. The coarse but very characteristic features of this remarkable man are given in a broad and masterly touch, with full colour. The expression of suffering also is very true.

4. Portrait of a girl feeding a bird. This has all the golden warmth of his colour, while the portrait of a lady (query, Mrs. Siddons?), with her back to the spectator, taken in profile, is tender in colour, and very delicate in conception.

Opposite to this picture hangs SIR DAVID WILKIE'S celebrated work, John Knox preaching before Mary Queen of Scots in 1559. In this picture, which for size and richness of composition is one of Wilkie's greatest works, I fancied that I actually saw before me those fanatical Puritans whom Walter Scott so admirably describes, and was again convinced of the congeniality between him and Wilkie. It is not only the vials of divine wrath which the preacher is pouring forth in full measure—the enthusiasm of the scholars —the resigned devotion of the women—and the suppressed rage of the Catholic clergy, especially of an opponent who lays his hand on his sword, that attract us in this picture, but also the accuracy with which the whole transaction, even to the details of the costume of that remote period, is placed before our eyes. The keeping, too, is admirable, and the effect, by the contrast of great masses of light and shade, striking. The engraving from this picture by Doo is very successful. It seems to me that no painter has hitherto had the good fortune to see his works engraved with so much delicacy and fidelity as Wilkie, for even Marcantonio does not so nearly approach Raphael, nor Vostermann and Bolswaert, Rubens.

In another room is the charming portrait of a daughter of the late Sir Robert Peel, taken as a young child, by SIR THOMAS LAWRENCE. Also a very successful picture of another daughter, by SIR EDWIN LANDSEER.

The walls of a smaller room are decorated with a set of admirable drawings by Rubens and Vandyck, from the collection of Sir Thomas Lawrence. I select those which most struck me.

RUBENS.—Portrait of a young woman, of the most remarkable

animation, drawn in chalk with a few master-strokes, and lightly washed in Indian ink.

Portrait of a boy, similarly treated.

Portrait of a lady in black and red chalk.

The drawings for the Crucifixion, in the Museum at Antwerp.

The beheading of a saint, a rich composition of astonishing breadth of treatment.

The Descent of the Holy Ghost, singularly refined in the heads.

Also, by Rubens, an oil sketch, in chiaroscuro, of the celebrated lion-hunt in the Dresden Gallery. Slight, but very spirited. On wood, 2 ft. 5 in. high, 3 ft. 5½ in. wide.

VANDYCK.—The Crucifixion, a very noble composition, carefully and spiritedly executed in sepia, heightened with white.

Also, by Vandyck, similarly treated, but very delicately executed, Rinaldo sleeping in the lap of Armida, with numerous pretty Amorini around. A very poetical composition.

MONTAGUE HOUSE, WHITEHALL.

It was not in my power to take notes of the collection of the Duke of Buccleuch in this his town residence, nor had I sufficient time to examine it with due leisure; I am therefore not able to give any detailed description, but must confine myself to a few general remarks.

The most important objects of art appeared to me to be thirty-seven small pictures in chiaroscuro, hung up in a small room, attributed to Vandyck, containing portraits of princes, generals, painters, &c., from which the celebrated set of engravings were executed; each of these is 9½ inches high, 7½ inches wide. They are, however, so unequal in merit as to be obviously not all by the hand of Vandyck. While his animation of conception and light spirited touch are recognised in the bright silvery tones of many of them, others, on the other hand, are mechanical in execution, with a heavy brown tone, which in the shadows is very disagreeable. To judge from the similarly treated picture inscribed with the name of Janson von Ceulen, which I saw among the pictures in the possession of the Rev. Mr. Russell, I

am inclined to attribute these last to that painter. Inferior as he was to Vandyck, he yet showed a great affinity to him in the conception of his coloured portraits. It may be supposed that, being a native of England, and contemporary with Vandyck, that great master intrusted to him the execution of a part of those pictures intended as studies for engraving. Those by Vandyck include the portraits of Spinola and of Rubens, the latter a three-quarter view; those by the other hand, one of Charles I. and of Rubens, taken more in front.

Especially interesting also is a very numerous collection of miniature portraits, believed to be the finest in England, containing portraits of royal and other distinguished personages, by excellent painters of the time of Holbein, and by Oliver, Hilliard, Petitot, and others of more modern times.

PICTURES BELONGING TO LORD MALMESBURY.

I was indebted to the Earl of Malmesbury for great assistance during my researches in England, which he promoted in the kindest way, by giving me letters of introduction to various persons, and by himself personally taking me over several galleries, the possessors of which were absent. His Lordship possesses also himself a small number of pictures, among which are several of great value.

GIORGIONE.—The Judgment of Paris. The figure of Paris, represented as a shepherd in the Venetian costume, with red jacket and white nether garments, is seen reclining beneath a tree, his dog at his feet. Opposite to him, in a close and compact group, are the three goddesses, quite undraped; slender and yet powerful figures, all looking at Paris, one of them making an action with the hand as if to beg him to decide. The flesh tones of Paris are of a deep reddish colour; those of the goddesses of the warmest golden tones. What is especially striking in this beautiful picture are the delicately balanced masses of light in the different planes of distance. They consist, in the foreground, of the three goddesses; in the middle distance, of the reposing herds; and in the background, of the luminous light of the fine landscape. In excellent preservation, about 1½ ft. high, 2 ft. wide. On canvas.

SEBASTIAN DEL PIOMBO.—The portrait of Titian, circular in form: according to an inscription on the back, painted 1542. Singularly rich and energetic in composition, and broadly and finely executed in a brownish warm tone of full body.

GIOVANNI PEDRINI.—Mary Magdalen: an especially attractive picture by this pleasing Milanese follower of Leonardo da Vinci, who is seldom known under his own name—inscribed. Two pictures by him in the Brera afford a certain standard of judgment.

THE UMBRIAN SCHOOL.—Christ seated in the centre, two saints standing at the sides in red dresses. A pleasing picture of this school, though it would be difficult to determine the artist.

Finally, a genuine and pleasing picture by PIETRO DELLA VECCHIA, a late imitator of Giorgione.

WESTMINSTER ABBEY.

On my first visit to Westminster Abbey seventeen years ago, the facilities of entrance were far more limited than in 1851, which, combined with the circumstance of my being unattended by any one interested in the building, greatly diminished my powers of enjoyment. This time, however, not only was the public admitted gratis to all the more important parts of the building, but I enjoyed the privilege of being accompanied by Mr. Peter Cunningham, the author of the excellent 'Handbook to Westminster Abbey.' After all that has been written regarding this edifice, and the monuments contained in it, it would be as presumptuous as superfluous for me to attempt any lengthened description. The Abbey and its various chapels are however most interesting in themselves, and among the numerous monuments there are many of great value as illustrating the different periods of English sculpture, and which are nowhere else to be found gathered together under the same roof. It would, therefore, be contrary to the scheme of this work, were I to leave either one or the other quite unnoticed. In this respect Mr. Cunningham's 'Handbook' has been of the greatest service to me.

Although the ground-plan and chief portions of this edifice, belonging to the thirteenth century, are constructed in their

leading forms, more than any other example in England, upon the model of the Gothic churches in France, yet the completion of the separate portions sufficiently indicates their English origin. Unfortunately for the building, the successors of the founder, Henry III., did not inherit his love of art; the Abbey was left unfinished till the accession of the House of Hanover, when Sir Christopher Wren added the two towers on the western side, but in a style little conformable with the rest. The impression created on the mind by the interior, with its size and beauty of proportion, is noble and solemn, while, in those portions containing the chapels and older monuments, a great variety of picturesque effect is superadded. Here, however, the full enjoyment of the scene is sometimes painfully disturbed by the sight of so many mutilated monuments—those dedicated to royalty not being exempted. In such parts where the monuments of the last century predominate, as for instance in Poets' Corner, the foreigner, whose judgment is naturally not so led away by the magic recollections and associations of the spot as that of an Englishman, is liable to be impressed with a sense of the incongruity of these otherwise interesting objects, which violate not only all the rules of ecclesiastic art, but with few exceptions those of monumental style as well; and, further, offer but little compensation in the way of careful execution, or thorough understanding of what they profess to represent.

I proceed to describe such monuments as attracted my attention, either for their artistic beauty, or for their significance in the history of art, in chronological order in the compartments they occupy. We begin, therefore, with the chapel of Edward the Confessor.

The monument of this king, which, according to a Latin inscription, of which but few traces are now visible, was erected by Henry III., in 1260 or 1270, is in the form of a large reliquiary shrine. The Roman citizen Peter, who is mentioned in the inscription as the author of the monument, cannot possibly be Pietro Cavallini, the well-known scholar of Giotto, as Vertue supposes, from the fact of his not having been born before 1259. I venture to offer another supposition, and one I believe to be better founded. At the first sight of this monument I was struck with the great resemblance, both in design, colours, and workmanship,

between the graceful mosaics that adorn it and the works of a similar description of the twelfth and thirteenth centuries, by the well-known family of the Cosmati, which abound in Rome, and of which I will only quote the ambones in the churches of S. Maria Araceli, and S. Maria in Cosmedin. Now it happens that, in the inscription which alludes to the founder of the similarly treated cloisters of S. Paoli fuori le Mura, a certain Petrus is mentioned as the beginner, and a Johannes as the completer of the work.* As those cloisters were decidedly erected in the first half of the thirteenth century, it is highly probable, considering the frequent communication in which the high English priesthood lived with Rome, that this very Petrus may have been recommended to Henry III. as the fittest person to execute the monument to Edward the Confessor, which was probably completed in 1260. Whether this Petrus was actually a member of the Cosmati family would be difficult to decide, but there is no question that he belonged to their school and to their mode of art.

The monument of King Henry III. (died 1272). The taste of the rich mosaics, with which the basement whereon the figure of the king reposes is adorned, partakes so entirely of the same character with those on the shrine of Edward the Confessor, that they may be fairly attributed to the same hand. The eye is, however, attracted from these, and from the slabs of porphyry at the sides, by the beauty of the bronze statue of the king, formerly gilt, which Walpole looks upon as the oldest specimen of this kind in England. The head is noble in form, delicate in execution; the hands, which were the parts invariably latest brought

* The verse of the inscription runs as follows:—

"Hoc opus arte sua, quem Romæ cardo beavit
Natus de Capua, Petrus olim primitiavit,
Ardea quem genuit quibus abbas vixit in annis,
Cætera disposuit bene provida dextra Johannis."

It is true that the "natus in Capua," as applicable to Petrus, who in the inscription on the monument is expressly mentioned as "civis Romanus," apparently militates against this supposition. In the opinion of that admirable critic, Gaye, however, it is possible that these words may apply to the Cardinal as architect, as it is not probable that he would be mentioned without any further allusion, while it appears unlikely that, as the name of Johannes is given without any indication of his place of nativity, there should have been any necessity for it in the case of Petrus. On the contrary, it remains to be supposed that they were both Roman citizens, which clears away every difficulty. See 'Kunstblatt,' published by Ludwig Schorn, 1839, pp. 353.

to any perfection, are admirable. The workmanship approaches so near that of the monument we are about to describe, that, considering also the coinciding character of the mosaics, an Italian artist may be inferred.

Monument of Eleonora, wife of Edward I. (died 1291). The statue of this queen, of gilt bronze, lying upon a basement of grey marble, is incomparably the finest in the Abbey. Considering the period of its execution, it is a perfect marvel of art, and a striking example of the perfection which art had attained in all civilised countries in the thirteenth century. The noble regular features exhibit not only great personal beauty, but great superiority of mind. The charm of simplicity and purity which invests them is indescribable. They are also surprisingly individual for so early a period. The hands, however, completed my astonishment, not only for their beauty and truth of nature, but still more so for their free and graceful action. The cast of the drapery corresponds in excellence of style, while an angel at the head is of the utmost delicacy. The researches of Mr. T. Hudson Turner and of the Rev. Joseph Hunter have ascertained a certain Master William Torell, goldsmith, to be the author of this work. If this be the abbreviation of Torelli, and therefore Italian, as is most probable, the supposition of Flaxman is confirmed, namely, that the sculptor of this monument, which in delicacy and finish approaches very near to the statues in the small church of S. Maria della Spina at Pisa, by the then flourishing Nino Pisano (1370), was of the school of Nicola Pisano ; at all events, the addition of "goldsmith" to the name increases the number of those great sculptors of the middle ages who, like Lorenzo Ghiberti, proceeded from the workshops of goldsmiths.

The monument of Philippa, wife of King Edward III. (died 1369), is a specimen of the acknowledged inferiority of the art of that period in comparison with that of the thirteenth century. Nevertheless, the firm decided character of this queen, who combined in an unusual degree the courage of a hero with the gentleness of a woman, is well rendered in the face. In the adjacent monument of Edward III. also, who is represented with a long beard, the character of this mighty hero is seen.

A far greater decline is apparent in the monument of King Richard II. and his queen, the workmanship of which is hard and

unartistic, which is the more characteristic of the degeneracy of art, from the circumstance of its having been erected by that monarch several years before his deposition, so that it may be concluded that the London coppersmiths, Nicholas Broker and Godfrey Press, were the only artists he could command.

As regards the artistic value of the statue of Henry V. (died 1422), it is not possible to form an opinion, the head, which was of solid silver, and the silver plates which covered the figure, having fallen a prey to the shameless rapacity of the period of the dissolution of the convents. The architectural portion of the monument is, however, of great beauty. Fortunately a row of sculptures, belonging to the archway of the king's oratory, has been preserved, in which Flaxman discerned great beauty, simplicity, and truth in the quiet figures, spirit and fine momentary action in those which are animated—as, for instance, the monarch in armour on horseback—and purity and largeness of style in the cast of the drapery.

The screen on the west side, separating the chapel of Edward the Confessor from the choir, contains events from the life of that monarch, in fourteen pieces of sculpture, attributed to the time of Henry VI. (died 1461). As far as the injured condition of these very small figures permits an opinion, I should say that they are far inferior in style and invention to those of the time of Henry V. The Gothic forms of the screens are also very overladen. The remains of the mosaic work in the floor bear witness to the time of Henry III.

The ambulatory round the chapel affords very complete and picturesque views of the architectural effect of these monuments. A further insight into the sculpture of the two first Edwards is obtained by the monument of Edmund Crouchback, Earl of Lancaster (died 1296), that of his wife Aveline, and that of Aymer de Valence, Earl of Pembroke (died 1323), on the right side of the altar in the choir, which, though far inferior in completeness to that of Queen Eleanor, yet, for invention, excellence of plastic style, and tasteful richness of architectural accessories, give a very favourable idea of the art of their period.

The celebrated Lady Chapel, generally called Henry VII.'s Chapel, which is entered through the oratory of King Henry V., is not only the richest specimen of architecture in England, but also the richest example of florid Gothic generally speaking.

The effect of the over-decorated, stalactite-like, pendent keystones of the skilful roof, and the numerous statues intermixed in the architecture, is most peculiar and striking. A monarch lies buried here, and it may also be averred that Gothic art itself lies buried here, having in its last days developed the full splendour of its powers in one of the most fantastic forms that human skill and invention could devise.

In the third of the five small chapels at the west end of Henry VII.'s Chapel, which, fortunately, has not been invaded by late and tasteless monuments, the architectonic statues are distinguished for simplicity and correctness of style, proving that, in such sculpture as was intended for combination with Gothic architecture, and where, therefore, no finished truth of nature in detail was required, the right feeling for art, in spite of its otherwise declining state in England, was retained.

Monument of Henry VII. (died 1509) and his queen. The bronze statues by Pietro Torregiano are most admirable, exhibiting a loftiness of conception and truth of detail which place them on a par with the Florentine school of the period of Michael Angelo.

Monument of Margaret Countess of Richmond, mother of Henry VII. (died 1509), in the south aisle of Henry VII.'s Chapel, obviously by the same artist, is so far of inferior artistic value, as the head and hands were merely casts from moulds taken from nature.

Monument to Mary Stuart Queen of Scots, the work of Cornelius Cune, erected 1606 by James I., a stately monument, the queen's face very beautiful. Altogether it shows, however, how greatly art had declined in the century which had elapsed since the monument of Henry VII.

As a proof, nevertheless, how admirable were the productions of the realistic tendency of this period, we have only to observe the tomb to Sir Francis Vere (died 1608), Elizabeth's great General in the Low Countries, placed in the centre of the chapel of St. John the Evangelist. The statue of the General, reposing on an alabaster cushion, is of extraordinary truth of nature. The same may be said of the portrait-like representation of four knights who, kneeling, support the slab above him.

There must have been a sad falling off of all native sculpture

in England in the eighteenth century up to 1775, to account for the employment of such artists as the two Netherlanders, Schumaker and Michael Ruysbrach, whose monuments in the Abbey are positive examples of the most complete dereliction of all the laws of plastic art. The busts only of the former are occasionally careful and animated, as, for instance, that of Dryden on his monument in Poets' Corner. The brilliant success in England at the same time of one so gifted as Roubillac is, therefore, not difficult to account for. His works in the Abbey corroborate a fact in the philosophy of art, namely, that, when the chief features of a work of art bear the impress of strong originality on the part of the artist, the performance will recommend itself in spite of the most egregious mistakes in style and taste. Roubillac's monuments offer at the same time the most decided contrast to the many lifeless and mechanical sculptures of the Roman antique style, which, by means of a coldly correct taste, satisfy the cultivated eye up to a certain point. His chief works are—1. Monument of the great Duke of Argyle (died 1743). This consists of a pyramid, then unfortunately an *obligato* feature, at the foot of which the Duke is expiring. We forget, though, the coldness of the three allegorical figures—History weeping as she inscribes his name; Minerva looking sorrowfully on; and Eloquence deploring his loss—in the feeling, grace of motive, and masterly execution, especially in the figure of Eloquence, which the sculptor has infused into these abstract beings.

2. Handel's monument (died 1759). The song of an angel above him has awakened all the great composer's musical soul, which is nobly and touchingly expressed in the features. In this work, which was Roubillac's last, he has raised a worthy monument to himself. Both these monuments are in Poets' Corner.

3. Monument to Mrs. Nightingale (died 1734), in the chapel of St. John the Evangelist. Although this work, by its arbitrary arrangement and exaggerated motive, and by the introduction of a skeleton, is more at variance with the feeling for style and taste than any other, yet it is the most spirited of Roubillac's works, and shows a truth and sentiment in the dying woman which are justly admired.

As regards the three monuments on the western side of the north transept, two of them—Bacon's of Lord Chatham (died

1778), and Nollekens' monument to the three Captains, Bayne, Blair, and Manners—exhibit so unmistakably the low condition of English sculpture at this date as to present to the connoisseur little more than historical value. Here both those conditions, which we have referred to above as indispensable for creating a pleasing emotion in the mind, are wanting. The coldness of the invention, which never rises above the lowest commonplace, and the absence of all real art in arrangement and execution, find no counterbalancing quality here, as in Roubillac, in the fervour of a spirited originality. Of the two, however, Bacon is the best.

In the third, the monument to Lord Mansfield (died 1793), executed by Flaxman, the friend of English art may joyfully hail the dawn of sculpture again in this country. The great judge, seated in his robes, proves that Flaxman was ready and able to adopt a realistic conception wherever it was appropriate, while the arrangement and execution of the figures of Wisdom and Justice show that correct plastic feeling which had been so long neglected in England. In the condemned youth, prostrate on the ground, all the warmth of feeling and spirited originality of the artist is displayed. The execution, alone, is not so perfect as could be desired. This monument is, at the same time, a striking confirmation of my constant assertion, that no nation, whether through its government or through private individuals, so worthily honours its great men as England. This monument to Lord Mansfield was erected at a cost of 2500*l.*, by A. Baily, esq., a private gentleman.

The different portrait statues, by Sir Francis Chantrey, bear witness to the prevailing English taste for reality of conception. In the animated and excellently executed heads which, in men like Watt (died 1819) and Canning (died 1827), offer the greatest interest to the spectator, this great master of the art of bust-making is seen to the utmost advantage. Nevertheless, the forms, the figures, the motives, and the treatment of the drapery, show that he was not equally proficient in knowledge of the human body, or in that of a correct plastic style.

THE NEW PALACE OF WESTMINSTER.

The 1st of August, 1850, was a day I shall not easily forget. I had delayed availing myself of the offer of Sir Charles Barry, the architect, to show me over this building, till such time as my friend, Rauch the sculptor, should be able to join us. On this day, therefore, accompanied by both these distinguished artists, I inspected, as far as three hours would permit, this monument of the greatness and wealth of the English nation.

It is far from my purpose, as I need hardly say, to enter into any close criticism or detailed account of this edifice, which in actual space surpasses many a little town: I shall rather confine myself to the general effect of the whole, and to the notice of such portions as particularly attracted my attention. The choice of Gothic architecture for a building of this national character was peculiarly happy and judicious; nowhere has this style taken such deep root, nowhere has it extended to secular as well as to ecclesiastical buildings, to colleges, castles, and country houses, and for so long a period, as in England. The Gothic style also corresponds with the increasing consciousness of their Germanic origin which I have remarked among the English, and with the increasing sense of the poetic greatness of their mediæval history. Finally, its adoption has secured the happiest harmony of character with the neighbouring Hall and Abbey of Westminster, with which the new building now groups in the grandest and most picturesque way.

Nothing can be more admirable also than the discrimination with which Sir Charles Barry, who is a perfect master of the art of Gothic, has adopted its forms to the character and purpose of the building. The stately tower, at one end, is a proof how rightly he estimated the picturesque principle involved in this style. How many an architect, who recognises only an insipid symmetry as the chief element in every building, would have placed this tower in the centre of the edifice! With the same admirable tact he has united Westminster Hall with the new building, availing himself of its grand space as an entrance to the Houses of Parliament on state occasions. And, further, an old cloister, of the most

elaborate and ornate stone groining, has also by his ingenuity been included in the ground-plan.

The building, however, in my opinion, would gain in grandeur of effect, had it formed a loftier mass in proportion to its great length. This is obvious on seeing it from the Thames itself at low water, when the effect is far more imposing. But I cannot join in the objection raised by many as to the over richness of the decorations; on the contrary, it appears to me only consistent with the great national character of the building that the richness of the decoration should be commensurate with the grandeur of the proportions. At the same time, a greater variety in the beautiful decorative motives might perhaps have been desirable.

In order fully to appreciate the arrangement of the interior of the building, it is necessary to realise the immense difficulty of providing suitable localities for the many purely practical objects involved in the sittings of both Houses of Parliament: for the appropriate rooms for Her Majesty; for the various apartments for different commissions and committees, and even for the less dignified purposes of refreshment, for the accommodation of the officials, &c.; all of which required due attention to their several conditions of convenience and beauty, and due subordination to the chief masses of the building; and, furthermore, to arrange the whole without entangling the plan in a confused web of cells, or without impoverishing it by a mere rigid symmetry. No one who has considered these difficulties can withhold the greatest admiration for the manner in which the architect has overcome them. The centre of the whole building is distinguished by a large and stately octagon space of the utmost beauty of proportion, on each side of which, united to it by intervening spaces, the respective Houses of Lords and Commons form two chief masses, round which the other apartments are appropriately grouped. Another circumstance which creates an immediately favourable impression is the appearance of comfort which the architect has impressed on every portion of the building, from the splendidly adorned Chamber of Peers down to the smallest and most homely apartment, so that the spectator experiences none of that cold and uninviting feeling which a new building generally inspires, but imagines himself rather in one which has been inhabited for some

time. The extraordinary solidity of materials and workmanship next attracts attention. The immense amount of carved stone-work of hard quality and fine colour, both within and without the building, is so astonishing as to have drawn from the Emperor Nicholas the striking exclamation, "C'est un rêve en pierre!" The same may be said also of the admirable wainscoted ceilings and walls, of the parquêted flooring, and of the materials of the carpets.

It is a matter, also, of real national congratulation, that the architect included in his plan the application of sculpture and fresco-painting, so that the rich field of monumental art, hitherto denied to the English artist, is now opened to him. I welcomed this the more as a fulfilment of an idea which I had expressed when called upon to give my opinion before a Parliamentary Committee in 1835. At the same time, the commemoration of the national history and native poetry in the form of art is a far worthier and higher kind of decoration for a building of this purpose than the most lavish expenditure of precious metals or gorgeous stuffs. I have hitherto seen only such frescoes as are in the House of Lords and in the upper Waiting Hall. In the House of Lords they occupy the two ends, three at each end. The centre represents the Power of Religion, by J. C. Horsley, a work of much merit in the motives and colouring; on either side are Justice and Chivalry, by Maclise, in which this admirable painter has combined beautiful and characteristic forms with a very careful execution. At the opposite end these three attributes are illustrated by three events from the English history. The Baptism of King Ethelbert, as illustrative of religion, by Dyce, is treated more than any of the others in the true monumental style. The composition is admirably arranged, the heads dignified, the execution masterly, the tone as powerful as it is harmonious. Having formed the highest expectations of this painter from a picture of the Virgin and Child I had seen some years since in Berlin, I was the more delighted to find them thus fulfilled. Mr. Dyce is eminently qualified to lay the foundation of a monumental school of art in England, and it is much to be hoped that the example of the government will be followed in the country seats of the English nobility and gentry, and thus a wide

field be opened for this higher walk. I should willingly have inspected the other works on which Mr. Dyce is occupied in another part of the building, but in his absence they were not accessible. The two frescoes corresponding with Chivalry and Justice, namely, the Black Prince receiving the order of the Garter, and Henry V., as Prince of Wales, submitting himself to Judge Gascoigne, are both by Cope. These are particularly distinguished for speaking expression and animated motives, for good colouring and careful execution. But here I cannot refrain from a few observations regarding the lighting of these frescoes. Upon the whole, I am far from agreeing with those who object to the decorations of this hall as overladen; on the contrary, it appears to me that a degree of pomp, as grand in style as tasteful in colouring and design, is only appropriate in an apartment where the Queen of the wealthiest nation in the world meets the assembled representatives of the country, where the richest aristocracy hold their sittings, and where the state robes of Her Majesty, the mantles of the Peers, and the elegant dresses of the Peeresses, such as I saw on the occasion of the prorogation of Parliament in 1851, seem to call for all the splendour possible around them. One feature alone, viz. the application of painted glass in the windows, I am not prepared to approve, partly because the pictures can ill afford to lose any portion of that sparing light which the cloudy skies of England at best bestow upon them, and also because the forms of the merely decorative art of glass-plainting look but rude and gaudy when seen in juxtaposition with the incomparably higher artistic character of fresco-painting. I should much prefer to see the windows filled with simple but tasteful Gothic designs, in a light tone.

In the Upper Waiting Hall I saw a fresco by Herbert—Lear disinheriting Cordelia. Notwithstanding the very dramatic character of the treatment, the arrangement is conformable to style, and the great difficulty of expressing the moral intention entirely overcome. The character of the heads also agrees with the spirit of the subject, and the momentary action is very touching, without the slightest approach to caricature; finally, the careful execution of the detail shows the most thorough knowledge.

As regards the numerous pieces of sculpture intended for the

decoration of the building, I had the opportunity of forming an opinion of a few; for instance, the Queen enthroned, with an allegorical figure on each side, by Gibson, larger than life, of which I saw the model. The symmetrical arrangement and the dignity and repose of the action impart a monumental character to this work of art, while the drapery and details show a right feeling for plastic style.

Small casts of the statues of Falkland, by Bell, and of Hampden, by Foley, were exhibited in the Great Exhibition. These works display a true and spirited portrait-like conception, which extends to the costume; the motives and the execution of the details are in a correct plastic style; altogether, these works of art leave a completely satisfactory feeling on the mind.

From all that I saw it is easy to anticipate that the new Houses of Parliament, when complete in all their rich artistic accessories, will not only stand forth as a worthy monument of the poetic grandeur and wealth of the nation, but as a brilliant proof of the high development of the formative arts in the United Kingdom of Great Britain and Ireland.

LAMBETH PALACE.

The ancient residence of the Archbishops of Canterbury. The chapel, which is the oldest part, was erected by Boniface, Archbishop of Canterbury, 1244-1270; the Lollard Tower, at the west end of the chapel, by Archbishop Chicheley, 1434-1445. The Hall was built by Archbishop Juxon, in the seventeenth century, upon a Gothic design, but is poor and degenerate in detail. Among the portraits of the Archbishops, that of Archbishop Warham (died 1532), by HOLBEIN, is most remarkable in point of art. The library, containing 25,000 volumes, founded by Archbishop Bancroft (died 1610), contains various interesting manuscripts, two of which, Adhelm 'de Virginitate,' and the Gospels of MacDurnan, with Irish miniatures, belong, in taste, delicacy, and precision of ornament, to the finest specimens of the kind that have descended to us. I infer this from a masterly facsimile shown to me by Mr. Westwood, to whom I am indebted for the following notice.

The greatest curiosity is a MS. of Lord Rivers' translation of the 'Dictes and Sayings of the Philosophers,' containing an illumination of the Earl introducing Caxton the printer to Edward IV., and to the Queen and Prince.

Though favoured with a kind invitation from the present Archbishop, whom I met at an entertainment given by Her Majesty, I was not able to effect a visit to Lambeth Palace, and am therefore indebted for the foregoing account to Cunningham's 'Handbook of London.'

END OF VOL. I.

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